

THE DIAPASON

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Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

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NEW SCHANTZ ORGAN GOES TO OHIO STATE "U"

FOR MERSHON AUDITORIUM

Three-million-dollar Building Will Have Three-manual Instrument—Wilbur Held, Head of Department, Writes Stoplist.

The installation of a three-manual Schantz organ is planned for October in the new Mershon Auditorium at Ohio State University, Columbus. Built with funds donated by Ralph Davenport Mershon, the building was completed in May at a cost of more than three-million dollars. The multi-purpose hall seats 3,000 and will be used for many types of theatrical productions, as well as for music. The walls have been designed for sound deflection. All aisles are carpeted and seats are upholstered.

The organ is to be located entirely on the left side of the hall with aluminum grilles of abstract design covering the tone openings. The stoplist was written by Wilbur Held, head of the organ department, in collaboration with the Schantz staff. It is as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 73 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft.
Octave, 4 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Scharf, 3 ranks, 183 pipes.
Major Trumpet, 8 ft.

SWELL ORGAN.

Rohrbourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Clarinet, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Quintaton, 16 ft., 12 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Nasoflöte, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Siffloite, 1 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Major Trumpet, 8 ft., 73 pipes.
Krummhorn, 8 ft., 73 pipes.
Schalmey, 4 ft., 73 pipes.

PEDAL ORGAN.

Bourdon, 32 ft., 6 pipes.
Principal, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Rohrbourdon, 16 ft.
Quintaton, 16 ft.
Gemshorn, 16 ft.
Quinte, 10 1/2 ft., 44 pipes.
Octave, 8 ft.
Bourdon, 8 ft.
Spitzprincipal, 8 ft., 44 pipes.
Rohrflöte, 8 ft.
Quintaton, 8 ft.
Octave Quinte, 5 1/2 ft.
Super Octave, 4 ft.
Choralbass, 4 ft.
Rohrflöte, 4 ft.
Mixture, 2 ranks, 64 pipes.
Posaune, 16 ft., 56 pipes.
Clarinet, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
Schalmey, 4 ft.

SOME IMPORTANT FACES AT THE I.C.O.



ELEVEN MEN who made major contributions to the success of the international congress in London are shown grouped on the steps of St. Paul's Cathedral. In the front row, left to right, are: Dr. Seth

Bingham, Dr. W. Greenhouse Allt, Sir William McKie, Dr. S. Lewis Elmer and Dr. Leslie P. Spelman. In the second row are: C. H. Mortlock, Dr. John Dykes Bower, Searle Wright, Dr. Harold Darke, Gerald Bales and A. H. Morriss.

MISSOURI COLLEGE GIVES

DOCTORATE TO FRIEDEL

Harold W. Friedell, F.A.G.O., F.T.C.L., organist and choirmaster of St. Bartholomew's Church, New York City, received an honorary Doctor of Music degree from Missouri Valley College, Marshall, Mo., at commencement exercises June 1.

Dr. Friedell, who is also a member of the faculties of the Union Theological Seminary school of sacred music and the Guilman Organ School, New York City, is the composer of numerous organ and choral works. Among his more recent works are "Hymns for Children and Grownups," an interdenominational family hymnal, and "Feast of the Star," an Epiphany dramatic cantata.

Dr. Friedell played a special commencement recital at the college chapel May 31, featuring works by Bach, Marcello, Franck, Vierne, Sowerby, Messiaen, Widor and two original compositions written for the occasion.

Following the commencement, Dr. Friedell flew to Houston to conduct the second annual diocesan choral festival service at Christ Church Cathedral. Later that month he and Mrs. Friedell sailed for Europe to attend the I.C.O. in London.

SUMMER SERIES IS HEARD

ON FAMED PORTLAND ORGAN

The summer recital series on the Kotschmar memorial organ in the Portland, Maine, city hall included programs each day Tuesday through Friday from July 9 to Aug. 23. John Fay, municipal organist, played once each week with the following artists assisting: Dr. Malcolm Cass, Irving Bartley, Albert Russell, Homer Humphrey, Herbert Irving, Harriette Richardson, Allister Grant, John Alves, Mary Cheyney Nelson, Douglas Rafter, John Weaver, Bernard Piché, Homer Wickline, Mabel Zeher, Earl Barr, William Bourne, William Dinneen, H. Winthrop Martin, George Faxon, Thomas Richner and David Pizarro.

WA-LI-RO ENROLLS HUNDRED

FOR 24th SUMMER SESSION

Wa-Li-Ro, the summer Episcopal choir school, conducted its twenty-fourth annual school for choirmasters with the largest enrollment in its history. Exactly 100 organists, chorists and clergymen from twenty states, England and Canada studied under the direction of George Guest, Cambridge University, England, Dr. Leo Sowerby and Paul Allen Beymer the last week in June.

A choral communion service was con-

ducted at St. Paul's Church, Put-in-Bay, June 27. The final festival evensong was sung in Grace Church, Sandusky, June 28 with Bishop Burroughs of Ohio in attendance. Dr. Sowerby directed his new anthem, "I Call with My Whole Heart," composed for the Wa-Li-Ro choir. Mr. Guest directed the Magnificat and Nunc Dimittis in E minor by Heathcote Statham; "Behold, the Tabernacle of God," Harris; "The Eternal Gates Lift Up Their Heads" and "How Glorious Zion's Courts Appear," Tye. William E. Didelius played the following organ numbers on the Schlicker organ: Communion, Vierne; Prelude, Franck; Adagio and "Valet will ich dir geben," Bach, and Praeludium, Pachelbel.

MARJORIE JACKSON GOES

TO CAPITAL UNIVERSITY

Marjorie Jackson, A.A.G.O., has been appointed assistant professor of organ at Capital University, Columbus Ohio, and will assume her duties at the conservatory at the beginning of the fall term. Miss Jackson has been head of the organ department at Mississippi Southern College, Hattiesburg, since 1951.

A former student at Capital University who played in the Columbus Symphony Orchestra, Miss Jackson held a scholarship in composition at the Peabody Conservatory, Baltimore, Md., and holds the degrees of bachelor of music and master of music from the American Conservatory in Chicago. She did further study in New York City and in Europe. Organ teachers with whom she has studied include: Frederick C. Mayer, Edouard Niesberger, Dr. Frank Van Dusen, Claire Coci and Flor Peeters.

Miss Jackson has won a number of prizes and awards, including: winner of American Conservatory organ contest; winner of the young artist contest of the Society of American Musicians; winner of A.G.O. competition for young organists—all in Chicago; Fulbright scholarship to the Royal Flemish Conservatory—Antwerp, Belgium, and first prize with distinction in organ playing and the J. Callaerts prize, both also at the Royal Conservatory. One of the winners in the international Bach concours in Ghent, Belgium, Miss Jackson competed with forty-eight participants from eleven countries.

AMONG LARGE CHORAL WORKS heard recently on German radio programs were: Hugo Distler's "Song of the Bell" and his "Mörke Choral Song Book," Ernst Krenek's "Lamentation of Jeremiah" and Willy Burkhardt's "The Deluge."

CONGRESS AT LONDON IS MEMORABLE EVENT

EXCEEDS ALL EXPECTATIONS

Hundreds from Many Countries Thrilled by Recitals, Lectures, Services in Historic Edifices—Much Great Music Heard.

By FRANK CUNKLE

Organists on both sides of the Atlantic, as well as a few scattered along the shores of most of the other seven seas, had been looking forward for months to the first international congress of organists which met in London and environs from July 27 through Aug. 2. But surely not one of those hundreds in his fondest dreams ever envisaged or even hoped for a meeting of such overwhelming proportions, such complete fascination, such aptly planned diversity amid the unity of this central theme, phrased by Dr. S. Lewis Elmer as "a feast of music and fellowship," the best talent and scholarship of three great English-speaking nations sharing the finest of what each has to enrich the music of them all.

The success was all the more remarkable when we remember that the British organists are not inveterate conventioners like the Americans and Canadians. They do not have the experience of midwinter conclaves or annual regional or national conventions which we A.G.O.-ers and C.C.O.-ers stage at the drop of a hat. Their sense of fellowship is a bit more diffident than ours and does not presuppose the frequent badge-bearing throngs American cities know so well.

Historic places which tourists only photograph from afar or which adorn the postcards they send home were open to the delegates, not just to see, but as the active scene of lectures, meetings, recitals and services. One London delegate, for example, who had spent his life in this wonderful city on the Thames, said he had never before gained access to the Goldsmiths' Hall where the official reception was held. This indicates to a small degree the amount of preliminary arrangement, special permissions and influence wielding which must have entered into the weaving of this truly fantastic web of congress detail.

There are, of course, many to whom we all owe an everlasting vote of thanks. The entire central committee deserves the kind of individual accolades they are unlikely to receive even in the British publications. But one person can hardly escape the singling out process as the most remarkable organizer and fine representative of the best and most typical of the English professional personality. That, of course, is Sir William McKie, organist of Westminster Abbey and chairman of the whole affair, whose guiding hand, distinguished visage and resonant voice were in evidence in every meeting of the entire exhausting week. He earned not only the overwhelming respect and affection of the whole aggregate of delegates, but, we hope, for himself what must have been a very necessary vacation after the killing pace ended.

Equally in evidence was our own beloved president, Dr. S. Lewis Elmer, who was in on the congress idea from its earliest inception and without whose tireless work and never-flagging enthusiasm American participation would have been unthinkable. Dr. Elmer was the first to insist that the unique congress far exceeded his fondest vision in every detail and he, like everyone else, was lavish in his just praise of the British almost to the point of profligacy.

The Canadians deserve a very special congratulation on their fantastic attendance record. Their ninety-six-seat chartered plane brought Canadian registration to 118 for a complete membership of just over 1000—over ten per cent as compared

ALL ABOARD THE POCAHONTAS



with the A.G.O.'s very good record of some two per cent.

Americans who found attendance at this once-in-a-lifetime meeting impossible should be delighted to learn that all the lectures are to be published in a book and that all the musical programs are to be issued on a series of LP discs which will be distributed by Mirrosonic Records, Ltd., and will be available through your local record dealer. Everyone who attended will enjoy adding these items to our camera results, post-cards and souvenirs as we re-live this wonderful memory. And those who could not join us in the flesh will find in the lectures and music a chance to join us vicariously.

THE DIAPASON correspondent regretted again and again his unfortunate failure to be born triplets. Attending major events from the end of his hearty English breakfast until the last gate clanged shut at night (and remaining up to transfer his observations to paper), he nevertheless missed several events which must go unreported in your official news magazine. Because many events had limited seating space, alternate activities were provided; it was for these that our un-triplet status proved inadequate. These include the tours of organ factories, an "organ crawl" tour of a series of old organs, C. H. Trevor's recital at St. Sepulchre's and the annual commemoration service at the same edifice July 30 in which the BBC Chorus and trumpets were said to have made admirable music and at which event Dr. Ralph Vaughan Williams made his only appearance at the congress. Lady Jeans also sponsored a historic barrel organ exhibit for which again not even skipped lunches would provide time.

Americans had hoped for a glimpse of our honorary patron, Her Majesty Queen Elizabeth, the Queen Mother. Our British friends gave us every assurance that the royal patronage gave us no right to expect such an appearance.

Flight Over.

The Guild chartered plane, the clipper Pocahontas, was airborne at 1:48 p.m. July 22. Three of the four United States soloists were aboard: Robert Baker and John Huston made the trip together; Marilyn Mason's mother and aunt accompanied her. Mrs. David Craighead was aboard with the David Bergers of Rochester; Mr. Craighead had to teach another week of Eastman summer session before flying over. Seventy-one made the trip in the Pocahontas, all members and their immediate families; there were eleven husband-and-wife teams.

All national officers and most council members had gone over ahead of time, presumably to have plenty of time to make all preliminary arrangements.

There was considerable early grumbling among the passengers because the then two-week-old strike on the limousine service had not occasioned a warning; groups met at the prescribed hotel entrances and in the end had to reach the airport in personally commandeered taxis. The comfort of the plane, the good food and drink and the general jollity of the occasion had the group in a holiday mood long before a short, delightfully chilly stop at Gander. The Pocahontas sat down at the London airport early July 23. Customs was quick and painless and travellers reached hotels with dispatch. Four days of varied individual activity followed.

Opening Day.

Intermittent heavy showers punctuated the official opening day of the congress. The registration at the church house of Westminster Abbey went off with few hitches despite use of what was a fairly small room in which to perform a big job for many people. Greetings and "Why, I didn't know *you* were coming!" were in order and a thriving barter went on for tickets in short supply. Incidentally, British were given preference for certain overseas soloists and Americans for certain British ones, a wise and thoughtful solution.

After lunch and four heavy showers later our remarkable afternoon in the inspiring old abbey began (not an abbey at all, Dean Don assures us, but actually the Collegiate Church of St. Paul). Congress members were seated in the transepts at either side of the presbytery which divides the quire from the sanctuary and the high altar. The coronation ceremonies of the present sovereign and many of her predecessors took place in this very spot.

Francis Jackson, D. Mus., F.R.C.O., organist and master of the choristers, York Minster, played the opening congress recital, giving us our first taste of the difficult and beautiful reverberation of the building. Dr. Jackson opened with Sowerby's Toccata. What a gracious touch to open the entire proceedings with our eminent composer's work played with a complete grasp of the music, the building and the organ! Two British voluntaries—one in C minor by Maurice Greene with a subtly phrased second section and one in E by S. Wesley—gave us two periods of Britain's musical past and a Toccata in C by Gordon Phillips brought us to Britain's present. This latter piece, full of restless harmonies over long pedals, gave a fine opportunity for hearing the organ's chorus reeds, including some great snarling ones in the pedal division. The organ's soft work was used charmingly on Peeters' Aria, played with a good deal of lyricism and with ample swell-box phrasing. Dr. Jackson's program closed with Willan's Prelude on "Urbs Hierusalem Beata," graciously closing the recital with a work by the eminent representative of the Canadian delegation. A beautiful reed sang out the hymn tune of the closing work and as the full-organ ending approached the sun finally burst through the windows and down into the transept. The organ, two ranks of which date from Purcell's time, is largely nineteenth century. The 1937 rebuild and re-voicing have given it a wholly satisfactory and appropriate sound.

Festal Evensong.

There could hardly have been a more impressive and moving service than that which immediately followed Dr. Jackson's recital. The pageantry, the beautiful choral sounds and the pervading sense of history were enough to bring tears to many eyes. Dean Alan Campbell Don's opening words were eloquent and touching. Invoking the names of a list of great

(Continued on page 16.)

THE DIAPASON
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Healey Willan

Ye Shall Know that the Lord Will Come (#6052)\$.25

JUST OFF THE PRESS. Christmas anthem for SATB, Organ.

Reference copy: 12c in stamps for postage and handling.

Other recent choral publications:

- BACH—Motet VI (Psalm 117): Praise the Lord, All Ye Nations (Lobet den Herrn, alle Heiden) (#6106). New bilingual edition with complete continuo realization75
- BACH—Alleluia (#6106A). Concluding section of the above15
- BRAHMS—Let Nothing Ever Grieve Thee (Lass dich nur nichts nicht dauren), Op. 30 (#6093). SATB, Organ (or Piano, 3 or 4 hands)20
- BRAHMS—Let Nothing Ever Grieve Thee (#6009). The same, arranged for TTBB by Harry T. Carlson20
- HANDEL—Psalm 112: Laudate pueri Dominum (#3762). Soprano Solo, SATB, Piano90
Full score and orchestra parts also available for purchase.
- VAN DELDEN, Lex—Parlita Piccola (#6076). SATB a cappella. A short cantata with vocalise text of nonsense syllables25
- WILLAN, Healey—O Sing unto the Lord a New Song (#6016). SATB, Organ. Anthem of praise for Easter or general use20

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- LOCKREM JOHNSON—A Suite of Noels. \$35
Five Noels in the form of a miniature cantata. SATB and organ or piano, with optional solos, movements a cappella, etc. Two were heard over ABC, CBS and NBC networks at Christmas, 1956.
- JAN KOK—Thirty-four Canons and Rounds.
By publication time these may have a livelier title, the better to indicate their charm and musicality. Easy and moderately difficult, sacred and secular, seasonal texts, nonsense and riddle canons.
- LOUIE WHITE—Communion Service.
SATB, Organ. Mr. White has twice won the anthem contest of the Church of the Ascension; he is conductor of the Greenwich Choral Society and a distinguished church musician.

Works without price are scheduled for publication in fall 1957.

Sample copies of any or all on request.

Sole Selling Agents:

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CALIFORNIA

PEDAL

16' PRINCIPAL
 16' SUBBASS
 16' Quintadena
 8' OCTAVE
 8' GEDACKT
 4' CHORALBASS
 4' HOHLFLÖTE
 2' NACHTHORN
 3R MIXTURE
 32' CORNET
 16' POSAUNE
 16' Dulzian
 8' Trumpet
 4' SCHALMEY

GREAT

16' QUINTADENA
 8' PRINCIPAL
 8' GEDACKT
 4' OCTAVE
 4' SPITZFLÖTE
 2' DOUBLETTE
 1-1/3' OCTAVE QUINTE
 4R PLEIN JEU
 3R SCHARF
 16' DULZIAN
 8' TRUMPET

SWELL

8' FLUTE $\frac{1}{2}$ CHEMINEE
 8' DULCIANE
 8' GAMBE
 8' VOIX CELESTE
 4' OCTAVE GEIGEN
 4' BOURDON
 2' FLAUTINO
 1' PICCOLO
 3R CYMBALE
 16' BASSON
 8' FAGOTT
 4' CLARION

POSITIV

8' COPULA
 4' PRAESTANT
 4' ROHRFLÖTE
 2-2/3' NAZARD
 2' OCTAVA
 2' FLUTE
 1-3/5' TIERCE
 3R FOURNITURE
 8' CROMORNE

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HILLGREEN-LANE GETS NILES, OHIO, CONTRACT

CHURCH'S SECOND BY FIRM

New Contemporary-style First Presbyterian Will Have Three-manual behind Elaborate Sculptured Metal Screen.

The new First Presbyterian Church in Niles, Ohio, will have a three-manual organ by Hillgreen, Lane and Company. This congregation bought its first Hillgreen-Lane in 1910. The new installation will make use of a console installed in 1950 and a few sets of pipes from the old instrument.

The contemporary-style edifice, designed by Donald Lloyd Bostwick, A.I.A., will feature an unusual organ screen across the front of the church by sculptor Clark B. Fitz-Gerald. It will be of fabricated metal rods and expanded metal sheets which, in turn, will form a background for a number of symbolic designs sculptured of various metals—some brightly polished, others with a non-specular surface.

The stoplist, by R. J. Wervey of the Hillgreen-Lane firm, will be as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Hohlfloete, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Couverte, 4 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 12 pipes.
- Geigen, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 85 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Prestant, 4 ft., 68 pipes.
- Flute, 4 ft., 68 notes.
- Nazard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Trumpet, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Oboe Clarion, 4 ft., 68 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Spitzflöte, 2 ft., 85 pipes.
- Dulciana, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Spitzflöte, 4 ft., 68 notes.
- Spitz Nazat, 2 3/4 ft., 61 notes.
- Spitz Flageolet, 2 ft., 61 notes.
- Clarinet, 8 ft., 68 pipes.
- Chimes.
- Tremolo.

PEDAL ORGAN.

- Contra Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Dolce Flute, 8 ft., 32 notes.
- Mixture, 2 ranks, 64 pipes.

FULBRIGHT COMPETITIONS

UNDERWAY; NOV. 1 DEADLINE

Young American musicians will again have a chance to study abroad under the Fulbright and Buenos Aires Convention scholarship programs for 1958-59. Competition for these awards has opened and candidates may apply between now and Nov. 1 at the Institute of International Education, 1 East 67th Street, New York City 21.

Countries in which grants for graduate study are available under the Fulbright Act are Australia, Austria, Belgium, Burma, Chile, Denmark, Finland, France, Germany, Greece, India, Israel, Italy, Japan, the Netherlands, New Zealand, Norway, the Philippines and the United Kingdom. Countries participating in the Buenos Aires Convention program are Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, the Dominican Republic, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru and Venezuela.

JOLIET ORGANIST PASSES

AFTER 50 YEARS OF SERVICE

Theron J. Converse, veteran organist and teacher of Joliet, Ill., died July 16 at the age of 81. He was the organist of the Universalist Church for fifty years and for various Masonic organizations for fifty-three years. He was a member of the Chicago Chapter of the A.G.O. His widow and a son survive.

FERNANDO GERMANI, WHO RETURNS FOR AMERICAN TOUR



FERNANDO GERMANI, who returns to America after an absence of three years during which he has toured extensively in South America, Australia, South Africa and Europe, will play his opening recital in Ottawa, Ont., Canada, where his recital Sept. 28 will be part of the ceremonies dedicating the new organ at St. Matthew's Church. Four recitals in the province of Quebec will follow, including two recitals in Montreal at the Gesu Church Oct. 5 and 7.

Mr. Germani's first appearance in the United States will be Oct. 9 at the First Presbyterian Church in Philadelphia. He will play at the Methodist Church in Leonia, N. J., Oct. 13 and the following

day will be heard in New York City at the Central Presbyterian Church.

Subsequent appearances include Methuen, Youngstown, Sandusky, Rochester, N. Y., Bloomington, Ind., a master class and two recitals in Chicago Oct. 28 and 29, Minneapolis, Kansas City, Peoria, Shreveport, Fort Worth and Provo, Utah. The week of Nov. 17 he will give recitals in five California cities, playing in Stockton, Los Angeles, Long Beach, Fresno and San Francisco. In December Mr. Germani will be heard in Pittsburgh, Detroit, Washington, Providence and on the afternoon of Dec. 8 will play the dedicatory recital on the new organ now being installed at St. Paul's Cathedral, Worcester, Mass.

"U" OF ILLINOIS APPOINTS

DECKER FOR CHORAL POST

Harold A. Decker has been appointed professor of music in charge of choral activities at the University of Illinois school of music. For the last thirteen years he has been head of voice and choral music at the University of Wichita, Kans.

Just out of college in 1934, Mr. Decker became head of music at Shurtleff College, Alton, Ill. He has also taught summers at the University of Michigan and the George Peabody College, Nashville, Tenn. He holds music degrees from Morningside College, Sioux City, Iowa, and from Oberlin Conservatory of Music in Ohio.

In 1953 Professor and Mrs. Decker made a four-month trip to Europe, attending music festivals in England and on the continent. At this time he studied choral music at Fontainebleau, France, with the famed teacher, Nadia Boulanger, and received a professional certificate there.

Mr. Decker will conduct the oratorio society, the varsity men's glee club and the university choir. Assisting him will be G. Russell Mathis, conductor of the women's glee club, who is completing his doctorate in music education.

DOSOGNE DIRECTS SUMMER

CHOIR IN DE PAUL CONCERT

The summer school chorus at De Paul University sang a program July 31 at the De Paul Centre Theatre (formerly Kimball Hall), Chicago, under the direction of Rene Dosogne. Bach's Cantata 140, "Sleepers, Wake," opened the program and was followed by "Laudate Dominum," Sweelinck; "Praise to the Lord," Van Koert; "Improprium," Woolen; "Christus Vincit," Herman Pedtke; Rhapsody for Alto and Chorus, Brahms; Magnificat, Andriessen, and a group of secular numbers. Murray Bradshaw was accompanist.

MIDWESTERN "U" ANNOUNCES

SCHOLARSHIPS UNDER AKIN

The department of sacred music, Midwestern University, Wichita Falls, Tex., has announced that organ and voice scholarships will be available to young men and women interested in becoming ministers of music with the college degree Bachelor of Sacred Music. Dr. Nita Akin is chairman of the sacred music department of this north Texas university.

The organ scholarships will be offered under Dr. Akin, who recently returned from Lake Geneva, Wis., where she served on the faculty of the National Fellowship of Methodist Musicians conference. She has conducted numerous organ workshops in the U. S. and is well known for her abilities as a concert artist. She is under exclusive management of Colbert-LaBerge.

Voice scholarships will be available under Caro Carapetyan, who is vocal instructor for those students majoring in sacred music. A recent addition to the faculty, Robert Flood, will teach academic courses relating to the sacred music major.

PITTSBURGH CHOIR SINGS

PREMIERE OF WHITMER WORK

The premier performance of T. Carl Whitmer's "The Anointing of Solomon" was given by the Mendelssohn Choir of Pittsburgh, Pa., under the direction of Russell G. Wichmann in Carnegie Music Hall May 22. Virgil Fox was at the organ, also playing Duruflé's Suite and a group of Bach works. Ralph Lewando in the *Pittsburgh Press* described the Whitmer work thus: "... a distinguished work. It is modernism of superior quality, magnificent musical ideas infused with inspiration and developed with harmonic richness, and impressive with its emotional appeal." The choir also sang Bach's motet, "Jesu Priceless Treasure," and "The Green Blade Riseth" by Searle Wright.

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SECOND CONFERENCE HELD ON "U" OF WISCONSIN CAMPUS

Fifty-four organists and choir directors from Wisconsin, Illinois and Indiana were in attendance at the second church music conference at the University of Wisconsin, Madison, Aug. 1 and 2. In addition, students enrolled in the regular university summer session were given the opportunity of attending the sessions, bringing the total enrollment to more than 100.

This summer's conference featured methods and materials for children's choirs with Ruth Krehbiel Jacobs as the guest lecturer. Junior and primary choirs formed from children in various Madison churches were used for demonstration groups.

Regular members of the university faculty who participated were: J. Russell Paxton, Bettina Bjorksten, Lois Fisher, Warren Woodbridge, John Harvey, visiting instructor in organ, and Paul G. Jones, chairman of the conference.

Another feature was the organ recital by Professor Jones played on the newly-rebuilt organ in Music Hall Auditorium. A capacity audience attended.

CHURCH IN CHICAGO OPENS AUDET TWO-MANUAL ORGAN

A new two-manual organ built by the Audet Organ Company, Park Forest, Ill., was dedicated July 26 in the Gano Reformed Church, Chicago. The instrument contains seventeen ranks unified to twenty-eight stops. Gil Mead played the opening recital, using works by Karg-Elert, Bach, Fletcher, Sullivan, Adams and Mead.

CHURCH MUSIC IS FEATURED PART OF FLORIDA WORKSHOP

A church music workshop was a part of the fourth annual southeastern music workshop at the school of music of Florida State University, Tallahassee, June 10-15. Directing techniques, voice methods for choir directors, organ materials and the children's choir were among the subjects stressed. Ramona C. Beard headed the organ instruction.

CALIFORNIA CHURCH HEARS AUGMENTED SUMMER MUSIC

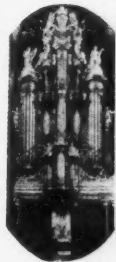
Myron Alexander McTavish, F.A.G.O., Ch.M., F.C.C.O., L.T.C.M., organist and choirmaster of St. Paul's Episcopal Church in Salinas, Cal., has arranged special music for the "slack" summer Sundays which is somewhat out of the ordinary. For most of the Sunday morning services on the summer schedule, June 30 to Sept. 8, Mr. McTavish has augmented the organ with other instruments, including strings and flute. The vocal music was provided by soloists, duets and a women's choir. A typical Sunday fare was the following from Aug. 11: Sonata for flute and organ, Bach, and solo cantata for soprano, two violins and organ, "Lord, in Thee Do I Trust," Buxtehude. According to Mr. McTavish, "Congregations have remained well up."

FAYETTEVILLE, N. C., COLLEGE APPOINTS WILLIAM BEST

William Best has been appointed instructor in music at Fayetteville State Teachers College, Fayetteville, N. C. Holder of bachelor's and master's degrees from the American Conservatory in Chicago, where he studied with Dr. Edward Eigenschenk, he was formerly an instructor in music at Bethune Cookman College, Daytona Beach, Fla. For the last two years he has been a member of the United States Army, stationed at Fort Knox, Ky., where he was assistant to the hospital chaplain.

PORTLAND CHURCH NAMES

LAUREN B. SYKES FOR POST
Lauren B. Sykes, A.A.G.O., Ch. M., director of organ and choral music at Pacific Bible College, Portland, Ore., has been named organist of the new First Methodist Church of Portland. He has taught organ at George Fox and Cascade Colleges and has been at Pacific since 1946. The organ is a new forty-rank Wicks which was played in recital for the first time Aug. 4 by Nyle Hallman of New York City, a former pupil of Mr. Sykes.



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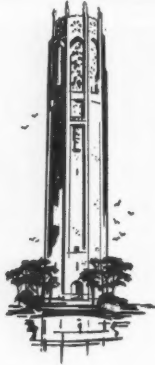
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THREE-MANUAL INSTRUMENT

First Methodist Congregation to Have
 New Organ as Part of Remodeling
 Program — W. A. Brummer
 Negotiates Contract.

M. P. Möller, Inc., has received the contract to build a new three-manual organ for the First Methodist Church in Lincoln, Neb. The church is currently remodeling the building to the extent of putting in a new chancel, of which the new instrument will be a part.

Organist of the church is Mrs. Marjorie Smith; negotiations were handled by W. A. Brummer, Möller representative in the area.

The stoplist:

GREAT ORGAN.

Quintade, 16 ft., 61 pipes.
 Principal, 8 ft., 61 pipes.
 Gedeckt Pommer, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Octave Quinte, 2½ ft., 61 pipes.
 Waldflöte, 2 ft., 61 pipes.
 Mixtur, 3 ranks, 183 pipes.

SWELL ORGAN.

Viola Pomposa, 8 ft., 61 pipes.
 Viola Celeste, 8 ft., 49 pipes.
 Rohrgedeckt, 8 ft., 61 pipes.
 Geigenoctav, 4 ft., 61 pipes.
 Blockflöte, 4 ft., 61 pipes.
 Prinzipal, 2 ft., 61 pipes.
 Plein Jeu, 3 ranks, 183 pipes.
 Fagot, 16 ft., 61 pipes.
 Trompette, 8 ft., 61 pipes.
 Musette, 4 ft., 61 pipes.
 Tremulant.

CHOIR ORGAN.

Nasonflöte, 8 ft., 61 pipes.
 Dolcan, 8 ft., 61 pipes.
 Dolcan Celeste, 8 ft., 49 pipes.
 Koppelflöte, 4 ft., 61 pipes.
 Nachthorn, 2 ft., 61 pipes.
 Kleinquinte, 1½ ft., 61 pipes.
 English Horn, 8 ft., 61 pipes.
 Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 12 pipes.
 Subbass, 16 ft., 32 pipes.
 Quintaton, 16 ft.
 Dolcan, 16 ft., 12 pipes.
 Spitzprincipal, 8 ft., 32 pipes.
 Bourdon, 8 ft., 12 pipes.
 Spitzoctav, 4 ft., 12 pipes.
 Bourdon, 4 ft., 12 pipes.
 Octavin, 2 ft., 12 pipes.
 Bombarde, 16 ft., 32 pipes.
 Fagot, 16 ft.
 Bombarde, 8 ft., 12 pipes.
 Fagot, 4 ft.

**BENJAMIN LAUGHTON GOES
 TO NEW DETROIT POSITION**

Benjamin Laughton has been appointed organist and choirmaster of St. Martha's Episcopal Church, Detroit, Mich., after serving twenty-nine years in a similar capacity at the Church of the Epiphany in the same city.

St. Martha's is of modified English Gothic architecture in a setting of twenty-two acres and was the gift of the Ford family. Mr. Laughton will direct three choirs and expects to develop a fourth.

In addition to his work at St. Martha's, Mr. Laughton is organist for the service from the historic Mariner's Church in Detroit's civic center, which is broadcast early each Sunday morning over station WWJ to the seamen on the Great Lakes. Mr. Laughton is a past-dean of the Eastern Michigan (now Detroit) Chapter of the A.G.O. and past-president of the Detroit Musicians League.

**CHOIR'S 3 "GENERATIONS"
 OF LEADERS GET TOGETHER**

A friendly "reunion" was held at St. Luke's Church, Kalamazoo, Mich., early in August when Frank Owen, now organist and choirmaster of St. Paul's Cathedral, Los Angeles, Cal., Henry Overley, Kalamazoo College, and George N. Tucker, present organist and choirmaster of St. Luke's, visited together in Kalamazoo. Mr. and Mrs. Owen were on an extensive vacation trip.

Thirty-eight years in the musical life of St. Luke's was represented, Mr. Overley having started his work there in 1919, serving twenty-five years, Mr. Owen succeeding him in 1944 and Mr. Tucker coming in 1953.

KNOXVILLE IS HOST FOR SOUTHERN MEET

GATEWAY TO GREAT SMOKIES

Next-to-last Regional Hears Ragatz, Cooper and Christiansen—Mountain Trip and "Night Owl's Nocturne" Are Novelties.

Delegates to the southern regional convention of the American Guild of Organists gathered in the "gateway city to the Great Smokies" June 24-27 with the Knoxville Chapter as host. Approximately ninety organists and choir directors registered for the four-day session.

The convention opened officially at 4:30 p.m., Monday, June 24, with a vesper service at the Church Street Methodist Church. John E. Williams, professor of organ at Flora McDonald College, Red Springs, N. C., and organist at the Village Chapel in Pinehurst, N. C., played the following selections as prelude and postlude: Chorale in E major, Franck, and Carillon-Sortie, Mulet. The invocation, meditation and benediction were offered by the chaplain of the host chapter, Dr. F. W. Pritchard, minister of the New Providence Presbyterian Church, Maryville, Tenn. The Buxtehude solo cantata, "My Jesus Is My Lasting Joy," was performed by Mrs. Lelia H. Leslie, mezzo-soprano, and Betty Newell and Kent Perry, violinists. A splendid choir under the direction of Mrs. Ruth L. Love sang choral compositions by Bach, Rowley and Sowerby. Outstanding among these was the Sowerby "I Will Lift Up Mine Eyes unto the Hills" with Mrs. Almeda Brakebill as contralto soloist. Miss Elizabeth Platt, church organist, accompanied the choir.

Immediately following the service and the official greetings by the mayor of Knoxville and Adolph Steuterman, regional chairman, the church was host at a reception for delegates and official guests.

The opening recital was played Monday evening at St. John's Episcopal Church by Dr. Oswald G. Ragatz, Indiana University, on the newly installed three-manual Schantz organ. His brilliant technique was exhibited to great advantage by the tonal clarity of the instrument. Included in the recital were: Prelude and Fugue in E minor, Buxtehude; "O Lord, We Poor Sinners," Zachau, and Concerto 5 in C minor, Telemann-Walther. The antiphonal organ on the rear wall of the church was displayed most effectively in the Telemann Concerto. Franck's Chorale in B minor, Vierne's "Divertissement," Karg-Elert's "Soul of the Lake" and Jepson's "Pantomime," followed by Sowerby's Air with Variations and Fast and Sinister from Symphony in G, concluded the recital. A reception for delegates and guest artists was held in the ballroom at the Andrew Johnson Hotel.

Tuesday morning the deans and state chairmen were honored with a breakfast at the Regas restaurant while a coffee hour was given for delegates at the hotel. Invitations were given to Mr. Steuterman for the 1959 regional convention to be held in Little Rock, Ark., and New Orleans, La.

Mrs. Mary Louise Robinson, winner of the regional student contest, played a short recital at the First Baptist Church. Mrs. Robinson is from Tuscaloosa, Ala., and is a student of J. Warren Hutton at the University of Alabama. Outstanding among the numbers played by Mrs. Robinson was her mature interpretation of the "Clavierübung" Prelude by Bach. Our best wishes go with her as she represents our region in Houston next year.

Dr. Ragatz held his first organ workshop Tuesday morning at the First Baptist Church. His lecture dealt with the interpretation and phrasing of Bach's Eight "Little" Preludes and Fugues. At his second workshop Thursday Dr. Ragatz discussed briefly the little chorale preludes of Bach, hymn playing and organ repertory suitable for the church service.

Paul Christiansen, director of the Concordia College choir, Moorhead, Minn., conducted the first of two lectures at the First Presbyterian Church. The emphasis of these was placed on sound reproduction and balance of voices, two basic requirements for a successful choir. The delegates also sightread a number of his arrangements and compositions.

RUTH PELTON RICHARDSON



RUTH PELTON RICHARDSON, S. M. D., A.A.G.O., minister of music at the Tabernacle Methodist Church, Binghamton, N. Y., for the last fifteen years, will leave to begin her duties at the DeWitt Community Church, Syracuse, N. Y., this month. She has been active in music circles of the "triple cities" since moving to Endicott in 1939.

The Community Church is a Methodist-sponsored interdenominational group and dates from 1811. A new colonial structure was dedicated in 1955 to take care of the growing membership. There are six on the church staff and a multiple choir system.

Dr. Richardson is a past-dean of the Binghamton Chapter of the A.G.O., former president of the Harmony Club of Binghamton, member of the board of directors of the civic music association and of the Musical Arts Society of Roberson Memorial and served on the faculty at Triple Cities College of Syracuse University (now Harpur). She is a graduate of the Eastman School of Music and holds a master of music degree from the University of Rochester. She recently received her doctorate from Union Theological Seminary, New York City.

Dr. Harry H. Harter, director of the Maryville College a cappella choir and music director at the New Providence Presbyterian Church, lectured on youth choirs: "The Use of Youth Choirs in the Church Service" and "Rehearsal Techniques and Procedures for Youth Choirs," an actual demonstration in which Dr. Harter illustrated his techniques with a representative group of choristers from his church.

Upon returning to convention headquarters Tuesday afternoon the delegates were entertained with a delightful interlude of organ music by Barron Smith, Wurlitzer organist, in the ballroom.

The Holy Ghost Church, R. C., was the scene of the evening recital by three chapter representatives from the region: Euel H. Belcher, Jr., of Blue Mountain College represented the North Mississippi Chapter; he played Passacaglia per la Scozzese, Pasquini, and Rhapsody on a Ground, Christopher. William Brice, organist at St. Mary's Cathedral, Memphis, Tenn., played Toccata in E minor, Pachelbel; Five Variations on a French Noel, Balbastre; Toccata in F major, Buxtehude; "Geistliche Lieder," Peeters, and Fanfare, Thomson. Concluding the recital, Richard Nelson, organist at St. Andrew's Church, New Orleans, La., performed Tiento de Quarto Modo, a Modo de Cancion, Francesco de Correa; "Tranquil Music," Anthony Strilko, and Epilogue sur Theme des Frescobaldi, Langlais.

Early Wednesday morning the modern version of "Cinderella's coach," a gold-plated, air-conditioned bus, left convention headquarters for a day of sight-seeing in the Great Smoky Mountains National Park. On arrival in Gatlinburg the delegates were taken to the Smoky Mountain music camp for a demonstration of a youth choir rehearsal. Under the capable direction of Edward H. Hamilton and his assistant, Raymond Rhea, the combined junior and senior choirs sang selections designed to exhibit the utilization of voices in this age group to the best advantage.

The New Gatlinburg Inn served a luncheon, at which Tom Legate, associated with the Gateway Stock Co., entertained the guests with excerpts from

Broadway musical comedies. Mrs. Betty Scott, resident of Gatlinburg and a member of the Knoxville Chapter, was hostess. After lunch ample free time was given to explore the quaint resort town.

At 3 p.m. the "golden coach" took delegates to Newfound Gap, high atop the Smokies. Entertainment was afforded along the way as many of the Smoky bears and their cubs exhibited their usual precocious antics.

On the return trip to Knoxville the delegates stopped off in Maryville for a recital by Miss Emily Cooper of Arkadelphia, Ark., winner of the student competition in New York last June. Miss Cooper played the following program on the new Casavant at the New Providence Presbyterian Church: Toccata and Fugue in F major, Buxtehude; Flute Solo, Arne; "In Thee Is Joy," Bach; "Requiescat in Pace," Sowerby; Rhythmic Trumpet, Bingham, and "Thou Art the Rock," Mulet. Her playing displayed the fine artistry and musical sensitivity which have won for her many honors.

The First Baptist Church in Maryville was host at a dinner arranged by Mr. and Mrs. Don Brakebill. A leisure hour followed; members had the opportunity to visit the Maryville College campus. An unexpected treat was the chance to observe the installation of a three-manual Holtkamp in the new chapel.

• • •

The lecture-recital on the "Leipzig" Chorales of Bach, given by Dr. Ragatz in the Fine Arts Auditorium at the college that same evening, was one of the highlights of the convention. His discussion and interpretation of nine of the eighteen chorales held the undivided attention of the delegates and guests, despite the weariness of a full day and the somewhat warm weather. Dr. Ragatz proved himself to be a more than capable lecturer as well as finished artist.

To conclude a perfect day of varied activities, delegates and their friends gathered at the Tennessee Theater in Knoxville for the "night owl's nocturne" which proved to be a refreshing climax to this eventful day. Charlie Hunnicutt's meticulous style and relaxed manner completely enthralled all those fortunate enough to be present. In addition to Mr. Hunnicutt's artistry, due credit should be given to Breck Camp, assistant house manager of the Tennessee Theater and member of the Knoxville Chapter, and to Jim Peterson of Macon, Ga., for their tireless efforts in restoring the Wurlitzer to a useful and playable condition.

At noon Thursday Rich's of Knoxville greeted the delegates with their VIP treatment, including a tour of the store and luncheon served in their Locust Gardens. E. L. Harling of Rich's, who is also a member of the Atlanta, Ga., Chapter, was instrumental in extending these courtesies to our guests.

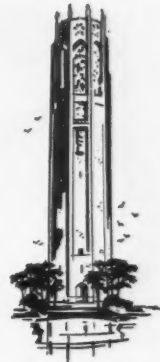
Miss Peggy Cochran, representing the Birmingham Chapter, played a recital at the Cumberland Presbyterian Church Thursday afternoon. Her selections were: Concerto in A minor, Vivaldi-Bach, and Prelude and Fugue in G minor, Bach.

• • •

The hotel ballroom was the setting for the closing banquet. The gala atmosphere continued throughout this affair. The festive mood was further enhanced by the delightful and ingenious table decorations, the handiwork of Mrs. Lester A. Smith, and the clever "toastmastery" of the Tennessee state chairman, Jack Rogers. An amusing satire on diction techniques by Mrs. Kathleen Crump, visiting guest from Pittsburgh, Pa., delighted all present.

John Weaver, brilliant young organ virtuoso of Philadelphia's Curtis Institute of Music, gave the closing recital. The Bell Avenue Baptist Church's exciting new four-manual Schantz was a thrilling vehicle for this young man's excellent technical skill and musicianship. The spontaneous applause which arose following his final number was proof positive that his playing had brought this regional convention to an unforgettable climax.

Acknowledgements for the success and enthusiasm of the convention are given to Alfred Lunsford and Mrs. Claudia Carter, co-chairmen, and to the untiring efforts and cooperation of the members of the host chapter.—JANE E. WAUFORD, GEORGE S. DEMPSTER and WILLIAM F. BYRD.



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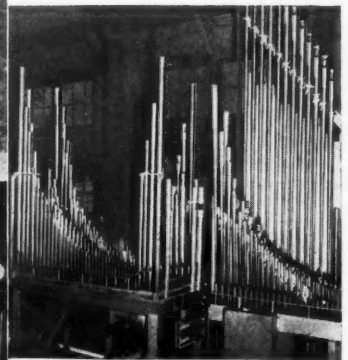
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BURLINGTON, VERMONT
HOLDS FINE REGIONAL

NORTHERN NEW ENGLAND MEET

Crozier, Weaver, Richardson Are Headlined Recitalists—Several Choruses, Organs of Many Builders and Periods Heard.

By ERROL SLACK

The northern New England regional convention was held at Burlington, Vt., Aug. 12 to 14. The Vermont Chapter acted as host. About sixty registered, coming from most parts of New England and elsewhere.

Miss Barbara Owen opened the convention at the Unitarian Church with a brief talk on the pre-Bach period, followed by a recital by Mrs. Harriet Dearden, A.A.G.O., on the 1954 Austin that proved truly satisfying. Her choice of stops gave balanced variety of tone color; her well-controlled finger technic neatly delineated contrapuntal lines and varying degrees of legato and staccato as required. Mrs. Dearden played the Prelude and Fugue in F sharp minor of Buxtehude, music of Kuhnau, Couperin, Dandrieu, Sweelinck, Frescobaldi, de Grigny and the Prelude, Fugue and Chaconne of Pachelbel.

In the evening the North Country Chorus, Mrs. Mary W. Rowe, director, and the summer session chorus of the University of Vermont, Howard Bennett, director, joined forces under the latter's direction in choruses from Brahms' Requiem and Mendelssohn's "Elijah." Accompaniment was furnished by an instrumental ensemble. A small chorus sang music of J. Michael Bach, Robert Sanders and Jan Bender.

Tuesday morning was given over to an organ tour starting at the College Street Congregational Church. Errol Slack, convention chairman, demonstrated the old Hutchings soon to be replaced by a new Austin. Dr. Charles Billings, recently back from England, talked briefly of ensembles at the Unitarian Church and

played several selections. A 1948 Casavant was next heard at St. Francis Xavier Church in Winooski, played by Mrs. Gertrude Picher. Back in Burlington at the Baptist Church, Miss Owen was heard in a recital glorifying the 1864 Hook organ. She gave an interesting talk on the history of the organ in America.

Robert English of Green Mountain College gave a talk at the Methodist Church on Bach that won the approval of the audience. The all-Bach program of Harriette Slack Richardson began with the Fantasia and Fugue in G minor, played in a masterful manner. A group of four chorale preludes followed. The intricate accompaniment of "Christ Came to the Jordan" was skillfully handled. Mrs. Richardson, former dean of the Vermont Chapter, proved her musicianship with the playing of the Trio-Sonata 5 and the Passacaglia and Fugue.

The banquet was held at Oakledge Manor on Lake Champlain. Robert Hale, regional chairman, spoke briefly.

The highlight of the convention was the evening recital of Catharine Crozier on the 1952 Estey organ at the First Congregational Church. Preceding the recital Miss Crozier spoke on contemporary music, showing how it ties in with the music of past generations. Both in her talk and in her playing the recitalist brought a sensible understanding of the modern idiom. The program opened with Hindemith's Sonata 1. There was impressive virtuosity in "Incantation pour un Jour Saint" by Langlais. The same composer's Rhansodie sur Deux Noëls was followed by Deuxième Fantaisie by Alain, an ideal concert work with contrasting reed solos, splendid climaxes and even humorous effects. Parts of the Messe de la Pentecôte of Messiaen concluded the French group. Sowerby's Fantasy for Flute Stops and Tocata represented American composers. Miss Crozier fulfilled all expectations.

Wednesday opened with a service of morning prayer at St. Paul's Church, Howard Bennett, choir director, and Mrs. Laune Thomas, organist. The canticles were Te Deum and Benedictus by Vaughan Williams. D. Robert Smith,

A.A.G.O., played the prelude and postlude, using Handel's Concerto 5.

In the great hall of the church Paul Alexander lectured on "The Application of Classical Design to the Small Organ." The speaker is well informed and made use of tape recordings of a fifteen-rank organ to demonstrate his ideas.

The noon-day luncheons were at the Methodist Church where exhibits of music and books were managed by Mrs. Katharine Dopp and Miss Marston.

Miss Edna D. Parks, Wheaton College, gave a fine paper in defense of romantic music brought the convention to a brilliant close. His interpretations show a sensitivity to feeling. There is regard for the melodic line and his facile technique achieves a fiery effect in the fast passages. Mr. Weaver played two chorale preludes of Karg-Elert, Scherzo and Cantabile, Symphony 2, and Divertissement, Vierne, and Theme and Variations from Widor's Symphony 5. The final number was the Sonata on the 94th Psalm of Reubke.

ALTMAN PLAYS RECITALS
AT CARMEL BACH FESTIVAL

Capacity audiences attended Ludwig Altman's Bach festival organ recitals in Carmel, Cal., July 16 and 18 at the Church of the Wayfarer. The programs included a Buxtehude group (commemorating the 250th anniversary of his death), a first performance of P. E. Bach's Second Organ Sonata in G minor and the following J. S. Bach numbers: Four of the Eighteen "Leipzig" Chorales, eight numbers from the "Clavierübung" and Preludes and Fugues in A major and E minor (Wedge). A chamber orchestra conducted by Sandor Salgo joined Mr. Altman in Handel's Concerto 1 and Bach's Sinfonia in D minor. Alexander Fried wrote in the *San Francisco Examiner*: "The concert turned out to be one of the best in festival history. Altman's playing matched the qualities of the music by its grand, deep devotion." The *Monterey Peninsula Herald* referred to "One of the largest audiences ever to attend an organ recital in these parts."

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**HADDONFIELD CHURCH
TO HAVE NEW AUSTIN**

TOWER ANTIPHONAL ORGAN

Methodist Congregation in New Jersey
Town Orders Three-manual for
New Colonial Edifice—
W. L. Flexon Is Director.

The Methodist Church in Haddonfield, N. J., one of the largest Methodist congregations in southern New Jersey, has placed an order for a three-manual and antiphonal organ with Austin Organs, Inc. A fire in 1955 completely destroyed the old building and the church is now in the midst of building a new colonial edifice designed by George Von Uffel, Jr., and Harold E. Wagoner.

Walter L. Flexon has served as director of music for the last twenty-nine years. Five choirs are active under three assistant directors.

The new instrument will be installed on the left side of the chancel with the antiphonal division in the tower. Charles L. Neill, New York representative for Austin, handled the negotiations.

The specification will read as follows:

***GREAT ORGAN.**

- *Diapason Conique, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- *Hohl Flute, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- *Diapason Conique, 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- *Quintaten, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- *(Enclosed with Choir.)

SWELL ORGAN.

- Geigen Diapason, 8 ft., 68 pipes.
- Gambe, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Rohrgedeckt, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Koppel Flute, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Oboe, 16 ft., 12 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

- Spitz Principal, 8 ft., 68 pipes.
- Bourdon, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Block Flute, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Trumpet, 8 ft., 24 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Diapason Conique, 16 ft.
- Rohr Gedeckt, 16 ft., 12 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Gedeckt, 8 ft.
- Dolce, 8 ft.
- Gemshorn, 8 ft.
- Fifteenth, 4 ft., 12 pipes.
- Gedeckt, 4 ft.
- Trombone, 16 ft., 32 pipes.
- Fagotto, 16 ft.
- Trumpet, 8 ft., 12 pipes.

ANTIPHONAL ORGAN.

- Gedeckt, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Erzähler Celeste, 8 ft., 56 pipes.
- Principal, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Octavin, 2 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Trumpet, 8 ft., 68 pipes.
- Chimes, 25 tubes.
- Tremolo.
- Antiphonal Pedal Gedeckt, 16 ft., 12 pipes.

**JOHN HARMS RESIGNS POST
AFTER 10-YEAR INCUMBENCY**

John Harms, F.A.G.O., has resigned as organist and choirmaster of St. Paul's Episcopal Church, Englewood, N. J., after ten years in the post. He will continue as organist and director of music at Trinity School, New York City, and at Temple Emanu-El, Englewood.

The John Harms Chorus will sing Verdi's Requiem, Mendelssohn's "Elijah," Bach's St. Matthew Passion and Handel's "Messiah" this season as well as give its eighteenth Town Hall concert. Claire Coci and Fernando Germani are organists appearing in Englewood under Mr. Harms' auspices along with the Philadelphia Orchestra and individual solo artists.

**St. James Episcopal Church
NEW YORK CITY**



Interior showing New Antiphonal Organ



Manual I

- Gedeckt 8'
- Principal 2'

Manual II

- Rohrflute 4'
- Quint 1 1/2'

Pedal

- Regal 16'

Man. II to Man. I

- Man. I to Pedal

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July 18, 1957

Mr. W. R. Daniels
Vice President
M. P. Moller, Inc.
Hagerstown, Maryland

Dear Mr. Daniels:

Just a year ago now the M. P. Moller Company finished installing the new organ in St. James' Church. Since then, the organ has been put to severe test in every way -- in the many and varied Services of the Church, in recital work, in teaching, and in personal practice. I can only say that the organ is magnificent. I can more than fulfill our high expectations.

Notwithstanding the unfavorable acoustical conditions of our fine old church, you have achieved an instrument that is an outstanding example of the American Classic Organ at its best. Principals and mixture-work have brightness and richness of texture without any hint of hardness. I wish I could mention the many outstanding voices in the various divisions -- the strings, the beautiful and interesting flute tones, the Bombarde chorus reeds topped by the fiery reeds of the Bombardier. The family of Baroque reeds are the finest and most useful I have heard. The console is extremely comfortable and easy to handle, and I am delighted with the Tracker Touch.

We want you and the Moller staff to know of our sincere enthusiasm and appreciation.

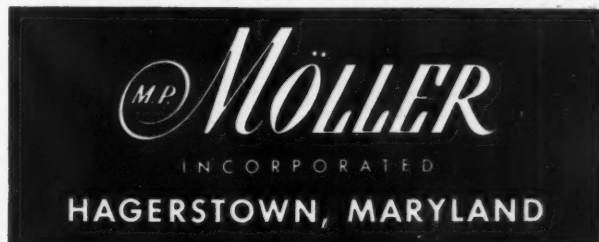
With all best wishes.

Sincerely yours,

Donald L. Coats
Organist-Choirmaster

DLC:CE

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News of the A.G.O. — Continued

Choirmaster Examination Requirements Announced; Test Dates for 1958 Set

Requirements have been announced for the 1958 examinations for the Guild Choirmaster Certificate. The tests will be held Wednesday, June 11 at headquarters and in chapter centers.

As in the past, two choirmaster examinations are offered. One is for Roman Catholics and the other for non-Roman Catholics. The requirements for the latter test are as follows:

SECTION I—PRACTICAL

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

2. (A)—(Organist-choirmasters)—To direct from the console while accompanying the choir in the singing of Chant 607 (Anglican), Venite, exultemus Domino, setting by Tomlinson, page 705, 1940 Episcopal Hymnal; and Chant 673 (Plainchant), Nunc Dimittis, page 730, 1940 Episcopal Hymnal; or (B)—(Non-organists)—To rehearse the choir in the singing of the above. (The organ accompaniments will be played by one of the examiners.)

3. (A)—(Organist-choirmasters)—To direct from the console while accompanying a performance of two stanzas of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal and a part or all of one or more of the following anthems. Candidates will be expected to modulate from one number to the next so as to form a musical bridge connecting the two keys and styles. (a.) "The Day Draws On," Shaw, H. W. Gray; (b.) "Hallelujah, Amen," Handel, E. C. Schirmer; or (B)—(Non-organists)—Candidates will rehearse the choir in a performance of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal and a part or all of each of the above anthems. (The organ accompaniments will be played by one of the examiners.)

4. (A)—(Organist-choirmasters)—To rehearse the choir in the singing of the whole or any portion of one or more of the following unaccompanied anthems: (a.) "Jesu Dulcis Memoria," Vittoria (in Latin), G. Schirmer, H. W. Gray, Presser; (b.) "Hymn to the Trinity," Tschaiakovsky (in English), H. W. Gray; or (B)—(Non-organists)—To rehearse the choir in the singing of the whole or any portion of each of the above unaccompanied anthems.

Viva voce: Candidates will be expected to answer questions arising out of the practical tests the pronunciation of church Latin and the singing of an example of plainsong at sight (Liber Usualis) and such questions concerning anthems (rehearsed and accompanied) regarding construction and general form.

SECTION II—PAPER WORK

(Non-organists only) Ear tests: To write down from dictation two short passages; one in two parts and one in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

(Three and a half hours allowed for this paper.) All will be asked questions regarding the following points:

1. The rudiments of music and simple harmonization.

2. The harmonization of a given hymn-tune or chant.

3. A general knowledge of the Ecclesiastical Modes, names, intervals, range, finals and dominants of each, transposition and use in general musical composition. (Knowledge of Gregorian notation is necessary.)

4. Choir organization and training.

5. Repertory of church music. Selection of suitable music for services (including all schools), taking into consideration size, balance and efficiency of the choir.

6. General questions on the form and construction of choral composition.

7. (Non-organists only) Questions in music history and additional questions in form.

Roman Catholic organists and choirmasters will be required to stand the following examination:

SECTION I—PRACTICAL

1. (Organist-choirmasters only)—The candidate will be called upon to play on the organ with acceptable harmonization a short selection from the Liber Usualis in Gregorian notation.

2. (Organist-choirmasters only)—To improvise approximately one minute and a half on a Gregorian theme.

3. (A)—(Organist-choirmasters)—To accompany on the organ and direct the choir (which will be provided) in a performance of one of the following: (a.) "Domus Mea"—Communion from the Mass for the Dedi-

cation of a Church, Liber Usualis, p. 1253; (b.) "Sacerdotes Domini"—Offertory from the Mass for Corpus Christi, Liber Usualis, p. 949; or (B)—(Non-organists)—To rehearse and direct the choir in a part or all of each of the above works. (The organ accompaniments will be played by one of the examiners.)

4. (A)—(Organist-choirmasters)—To rehearse the choir in the singing of a portion or all of both of the following works: (a.) "Christus Resurgens"—Communion from the Mass for Wednesday in Easter week, Liber Usualis, p. 795; (b.) "Ad Te Levavi," Campbell-Watson (Associated Music Publishers, N. Y.); or (B)—(Non-organists)—To rehearse the choir in the singing of the whole or any portion of both of the above works.

Viva voce: The candidate will be required to answer questions concerning the liturgy of the Roman Catholic Church: the mass, vespers, 40 hours devotion, feast days, Holy Week, the Easter vigil, i.e., the procedure to be followed at all services. Also the pronunciation of ecclesiastical Latin and the singing of an example of plainsong at sight (Liber Usualis). Also legislation: the Motu Proprio of St. Pius X and all regulations. (Motu Proprio obtainable at Catholic University, Washington, D. C.) Also questions arising out of the practical tests.

SECTION II—PAPER WORK

(Non-organists only) Ear tests: To write down from dictation two short passages: one in two parts and one in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

(Three and a half hours allowed for this paper.) All will be asked questions regarding the following points:

1. The rudiments of music and simple harmonization.

2. Schools of polyphony.

3. Plainsong: modes, neumes, used in Gregorian chant, rhythm, pauses, rhythmic signs, antiphonal and responsorial chant, hymns, psalmody, syllabic and melismatic chants.

4. Choir organization and training: (men's and boys' voices) Gregorian chant and all musical requirements of the liturgical service. Tone production and interpretation.

5. (Non-organists only) Questions in music history and additional questions in form.

SUFFOLK CHAPTER—The Suffolk Chapter picnic, which was rained out in July, was held Aug. 10 at the Madsen home in Mount Sinai. It rained again, but we assembled on the large porch while chef Bob Madsen, in apron and high hat, broiled steaks, potatoes and onions. He was ably assisted by a number of kibitzers, but the many cooks did not spoil the food, we are glad to say. It was a grand meal and enjoyed by all. As the meeting fell on the secretary's birthday, Mrs. Andrews brought his birthday cake to share with the group. Thanks and appreciation were extended to the Madsens for making this picnic such an outstanding success. After supper a business meeting was held. The group then assembled around the grand piano with Dr. Thomas Richner giving us a most generous and enjoyable hour of music.—ERNEST A. ANDREWS, Secretary.

MONADNOCK CHAPTER—The Monadnock Chapter, Keene, N. H., held its final meeting of the season at the historic Park Hill Church, Westmoreland. A covered dish supper was served. The business meeting was conducted by Dean Roland A. Whitney. Reports for the year were read and the following officers elected for the ensuing year: Mrs. Catherine C. Ames, dean; Allan Carman, sub-dean; Miss Lois Wright, secretary; Miss Helen Ellis, treasurer; Gardner Barrett, chaplain; Charles F. Sumner and Mrs. H. Claude Mowry, auditors; Charles F. Sumner, registrar; Miss Grace Tyler, librarian. Mrs. Helen Terry gave an interesting account of the history of the church, which was built in the early 1800's. Harold Bell showed colored slides.—CHARLES F. SUMNER, Registrar.

LAFAYETTE, IND., CHAPTER—A summer activity of the newly-organized Lafayette Chapter was a meeting in the Presbyterian Church in nearby Monticello July 21 with all organists of Carroll and White Counties invited as guests. After the briefest of business meetings as the weather was torrid, Dean Purchla introduced Mrs. Ellen Young who demonstrated the newly-installed organ with a positiv division. After the program Mrs. Ruth Smith and Mrs. Ellen Young were hostesses at the Freeman Lake home of Mrs. Smith for a pot-luck supper.—IRENE JACOBY, Registrar.

GEORGE KOEHLER has resigned his post as organist-choirmaster at the First Presbyterian Church, Arlington, Va., to study Wagnerian opera in Munich, Germany, beginning in September.

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Invite your choir over to your house—or make arrangements at the church—for "coffee and" some evening. Maybe after rehearsal.

And play the newest long-play Shawnee Press Reference Recording Album, "O Come, Let Us Adore Him." It's all Advent, Christmas, and Epiphany music.

There are 15 selections recorded, and the album will come to you complete with printed scores, "on approval," at no charge.

Play the recordings for yourself, for your family, for your choir, for your choir director friends, over and over again for 30 days, then return the record album and scores, and there is absolutely no charge.

But to get back to this "choir party" idea, we are sure that you and your choir will find at least a couple of fine new Christmas anthems that will truly express the joy of the coming season.

Furthermore, these 15 selections have been so programmed on "O Come, Let Us Adore Him" that they can be used as a complete musical Christmas program, if you wish.

There is narration from Isaiah, St. Matthew, and St. Luke, printed on the record album jacket, and it can be used between selections to present the entire Christmas story in a worshipful setting. It takes about 45 minutes.

Of course, you can use the narration and substitute some music that is already in your choir's repertory. But we think you'll like some of our music, and maybe all of it.

You'll find carols, hymns, and original compositions, for treble choirs, male choirs, but mostly for mixed choirs (and a couple for youth and adult choirs combined), in widely varied musical idioms, on "O Come, Let Us Adore Him."

The recordings were made by the Shawnee Choir and a Children's Choir both made up of volunteer singers from the Pocono Mountains area of Pennsylvania, under the direction of Dr. Earl Willhoite.

Whether or not you want to play these recordings for your choir, do not miss the opportunity to review and evaluate this Christmas repertory easily, accurately, and pleasantly, with "O Come, Let Us Adore Him."

It's yours for the asking, "on approval," for 30 days. Send the coupon today, and be ready to begin your fall season with some enthusiasm.

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GASTON LITAIZE, WHO WILL MAKE INITIAL U. S. TOUR



GASTON LITAIZE, the blind French organist known in this country for his compositions played frequently on André Marchal's recitals, will make his first American tour from October to December. His recital tours have carried him throughout France, Belgium, the Netherlands, Denmark, Germany, Switzerland, Italy and Portugal; he will now add the United States to his conquests.

M. Litaize has had a distinguished career, having won the coveted Second Grand Prize of Rome, an event unprecedented in the world of the blind. Prior to this his work was distinguished by many other honors, among which are the following: At the National Conservatory of Music—1931, first prize in organ and improvisation under Marcel Dupré; 1935, first prize in counterpoint and fugue under George Caussade, and 1937, first prize in composition under Henry Busser. At the Institute of France—the Rossini Prize for his oratorio "Fra Angelico." At the International Congress of Strasbourg

—1932, the grand prize for improvisation, and 1935, the first prize in organ and improvisation.

In the field of composition M. Litaize is known in France for his works for the organ, as well as chamber music, scores for piano, chorus and orchestra. As a liturgical organist and lecturer he has drawn his inspiration from the famed Solesmes Abbey of the Benedictine Fathers where he and Mme. Litaize are inscribed as oblates. It is most interesting to hear and see his Gregorian chant accompaniment at the chapel of the motherhouse of the Vincentian Fathers in Paris.

M. Litaize is a professor on the staff of the National Institute of the Blind in Paris where he once was a student. He is also employed by the French Radio and Cinema in the capacity of composer and performer.

His American engagements are being arranged by the Rev. Clarence A. Corcoran, C.M., Kenrick Seminary, 7800 Kenrick Road, St. Louis, Mo.

**NINTH ANNUAL WORKSHOP
IS HELD AT "U" OF ALABAMA**

The ninth annual church music workshop was held July 15-17 on the campus of the University of Alabama. The workshop is sponsored by the Alabama Federation of Music Clubs and the University of Alabama. Dr. Austin Lovelace, minister of music at the First Methodist Church, Evanston, Ill., was choral and organ consultant. His ideas were stimulating as he urged church musicians to use their imagination and develop their listening powers. Mrs. Haskell Boyter, specialist in children's music, conducted demonstration rehearsals with primary and junior choirs and lectured on methods and materials for children's choirs.

One session was devoted to easy anthems of good quality suitable for small choirs. Well-known directors from Alabama conducted two anthems each, which they had found practical and of good quality. Dr. Helen Allinger, Harold Rohlig, Hugh Thomas, Griff Perry, Bruce Tolbert and Dr. Jack McBride were the directors for this event. Grady Wilson discussed problems of the volunteer organist and capably demonstrated basic organ technique.

The informal banquet Tuesday night was a highlight of the conference. The handbell choir of the Highland Methodist Church in Birmingham, Amos Hudson, director, was a most enjoyable feature of the evening.

One-hundred-thirty people from four states attended this workshop. The planning committee was headed by Dr. Wilbur Rowand, head of the music department, University of Alabama, and Mrs. J. P. Haley, chairman of church music, Alabama Federation of Music Clubs.

**PIECE WRITTEN FOR ORGAN
OPENING HEARD IN FRANCE**

Word has been received of the recent nation-wide broadcast throughout France of a recording of Jean-Jacques Grunenwald's "Dyptique Liturgique." The Grunenwald work was commissioned for the dedication of the large new Möller organ at St. James' Church, New York City. The French Broadcasting Company arranged for Donald Coats, organist and choirmaster of St. James', to record the work on the new organ.

M. Grunenwald, for a number of years assistant to Marcel Dupré at St. Sulpice, is now organist of the Church of St. Pierre de Montrouge in Paris, a member of the jury of the French Conservatory and soloist for the French Broadcasting Company.

The "Dyptique Liturgique" is the second in a series of commissioned works that will be published in the near future by the H. W. Gray Company in a special "St. James' Series." The first is Sowerby's Church Sonata, which was heard for the first time at the national convention of the A.G.O. in June, 1956.

**TEXAS COLLEGE STUDENTS
PLAY HISTORICAL SERIES**

Students of Helen Hewitt at North Texas State College completed a series of six historical survey recitals April 23. The various events were titled thus: organ music before 1525, variation forms before Bach, pre-fugal forms, free forms in organ music before Bach, chorale treatment in the baroque and miscellaneous works. The survey will continue in the coming academic year with all programs devoted to the works of Bach.

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Chorale prelude: *Wir glauben all' an einen Gott*
Toccata and Fugue in D Minor, *Dorian*
Chorale prelude: *O, Mensch, beweim' dein' Suende gross*
Toccata and Fugue in F Major

VOLUME II

W. A. MOZART — Fantasia in F Minor, K. 608
Adagio and Allegro in F Minor, K. 594
J. S. BACH — Prelude and Fugue in E Flat Major, *St. Anne*

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**ALLENTOWN CHURCH
ORDERS NEW AUSTIN**

THREE-MANUAL OF 66 RANKS

First Presbyterian Will Have Large Instrument in New Contemporary-style Edifice — Richard S. Hartman Is Organist.

Austin Organs, Inc., has been awarded a contract to build a new instrument for the First Presbyterian Church of Allentown, Pa. The organ will be installed in the new edifice being constructed by the congregation in the western end of the city. Costing almost two-million dollars when complete, the new building will be of contemporary architecture. The organ will be installed behind an ornamental grille in a specially designed area running the entire width of the chancel behind the reredos.

The active musical program is under the leadership of Richard S. Hartman, who has five choirs under his direction. The stoplist was drawn up by Mr. Hartman in consultation with Dr. Hugh Porter of Union Seminary and Richard Piper, tonal director for Austin Organs. Charles L. Neill, New York representative for Austin, handled the negotiations.

The specification is as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Fourniture, 4-6 ranks, 305 pipes.
Scharf, 4 ranks, 244 pipes.
Trumpet.
Chimes (console preparation).

SWELL ORGAN.

Rohr Bourdon, 16 ft., 12 pipes.
Geigen, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.

Flauto Dolce, 8 ft., 68 pipes.
Dolce Celeste, 8 ft., 56 pipes.
Rohr Flute, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Doublet, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Plein Jeu, 5 ranks, 305 pipes.
Fagot, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Vox Humana, 8 ft. (console preparation).
Clarion, 4 ft., 68 pipes.
Tremolo.
Vox Humana Tremolo.

CHOIR-POSITIV ORGAN.

Erzähler, 16 ft., 12 pipes.
Nason Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Koppel Flute, 4 ft., 61 pipes.
Spitz Principal, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Block Flute, 2 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Principal, 1 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Rankett, 16 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Rohrschalmel, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Resultant Bourdon, 32 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft.
Rohr Bourdon, 16 ft.
Erzähler, 16 ft.
Principal, 8 ft., 32 pipes.
Violone, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Erzähler, 8 ft.
Spitzquint, 5½ ft., 32 pipes.
Principal, 4 ft., 32 pipes.
Nachthorn, 4 ft.
Mixture, 5 ranks, 160 pipes.
Fagot, 32 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Fagot, 16 ft.
Rankett, 16 ft.
Posaune, 8 ft., 12 pipes.
Posaune, 4 ft., 12 pipes.
Rohrschalmel, 4 ft.
Zink, 2 ft. (console preparation).

**The
American
Organist**

for September 1957 reports the
INTERNATIONAL CONGRESS OF ORGANISTS

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and staff writers
JACK FISHER
GILMAN CHASE
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**CHURCH IN ONTARIO
ORDERS NEW WALCKER**

KNOCH IS REPRESENTATIVE

St. Paul's United in Tillsonburg Will Have Instrument from German Firm—London, Ont., Company Conducts Negotiations.

A new three-manual organ to be built by E. F. Walcker & Cie., Ludwigsburg, Germany, has been ordered by St. Paul's United Church at Tillsonburg, Ont., Canada, from the Canadian representative of the firm, the Knoch Organ Company of London, Ont.

Its stoplist is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Gemshorn, 2 ft., 61 pipes.
Mixture, 4-6 ranks, 330 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Ficcio, 2 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Lieblich Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Rohrflute, 4 ft., 61 pipes.
Blockflute, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 pipes.
Gedeckt Flute, 8 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.
Fommer, 4 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.

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(Continued from page 2.)

musicians who made Westminster Abbey a shrine of great music (Purcell, Blow, etc.), he welcomed those hundreds present who follow in the great footsteps. The service was chanted magnificently by Precentor Dams whose immaculate intonation was the subject of much comment. A setting of the Magnificat and Nunc Dimittis by Dr. Herbert Howells, composed specially for the abbey, was sung for the first time. Designed with thorough acquaintance with the acoustics and written with Howells' well-considered craftsmanship, the music was given a magnificent performance by the men and boys under Sir William McKie's direction. Sowerby's "I Was Glad" also was sung with remarkable style, finish and vitality.

The procession, with its traditional pomp, was most moving. The boys in albs were followed by the Brotherhood of St. Edward the Confessor, the lay vicars, the minor canons (including Dr. Perkins who has served at the abbey for fifty-seven years), the canons verger, the two canons, the deans verger and finally the dean. Before the procession the canons changed from choir habits into red copes designed originally for the coronation of Edward VII and the dean and sub-dean into colorful copes (basically green for the Trinity season) designed for the coronation of George V. Six colorful banners were carried. Dean Don could name us only five: St. Edward, St. George, St. Martin, St. Oswald (Church of England Men's Society) and Our Lady (Mothers' Union).

The fine organ playing during the procession deserves a special word of praise. Osborne Peasgood, C.V.O., D. Mus., sub-organist at the abbey, played Bach's Prelude and Fugue in C minor (The Great) as closing voluntary. Visiting organists, apparently aping their congregations at home, began loud conversations at this point, but it can be reported that Dr. Peasgood's playing of the prelude was spacious and well-balanced, if perhaps a little thickly registered by current American standards. The gates were opened to tourists soon after the fugue began; no report on the fugue is possible. In all, the service was the most appropriate, inspiring and memorable beginning which could be imagined for a first international get-together of church musicians.

Garden Party.

The keenly anticipated party in the garden of Westminster Abbey—the oldest garden in London with its cloisters and Norman tower—was just about rained out. Perhaps a thousand people attempted to crowd under the canvas canopy intended to accommodate only the serving tables; most of them did not succeed in getting in. The individual tables scattered about the garden dripped with bedraggled cloths

on which most guests finally discarded their teacups. Sir William was very jolly about the whole matter and the near-fiasco did permit more time for dinner before the wet ride to the Victoria and Albert Museum for a program of old English music.

Musica Britannica Program.

The cartoon gallery of the museum is larger and holds more people than the charming music of Saturday evening's program pre-supposes. Happily no amplifiers were in use and guests soon accustomed their ears to listening to the small, pure sounds which filled the evening. All the music heard was from volumes in a series being issued under the title "Musica Britannica" by Stainer and Bell. We of THE DIAPASON felt that the evening belonged to the Golden Age Singers—Margaret Field-Hyde with three fine male singers: contra-tenor, baritone and bass. The subtlety, finesse, tuning and enunciation of the group, its remarkable blend and cohesion and its unbelievably light tonal texture were a revelation in chamber singing. Two generous groups of part songs by John Dowland, mostly accompanied by discreet lute-playing; a Blow anthem, and two lovely medieval carols—"Of a Rose Sing We" for contra-tenor and baritone and "Deo Gracias Anglia" for the three men—were this fine ensemble's contribution to the program.

George Malcolm displayed imagination and color sense in a delightful group of pieces on a delightful Thomas Goff harpsichord.

A considerable part of the program was devoted to ensemble music. The Britannica Ensemble showed much less evidence of the precision-rehearsed delicacy of the singers. The violins had a much too contemporary sound and the balance and the attacks were no more than adequate. Several group pieces employed an interesting little eighteenth-century Dutch chamber organ owned and played by Thurston Dart. A fifty-one-note single-manual instrument of about the size of a cabinet reed organ, its stoplist contained:

BASS SIDE.

Flute, 4 ft.
Holpijk, 8 ft.
Octaav, 2 ft.

TREBLE SIDE.

Prestant, 4 ft.
Principal, 4 ft.
Holpijk, 8 ft.
Octaav, 2 ft.

Mr. Dart's group of organ solos by Tomkins, Blytheman and Tallis gave a good picture of the variety of sound and color of which the little instrument was capable. His playing was fairly routine and was marred somewhat by his mannerisms.

The program ran rather late and after a brimful opening day many delegates left before the concert's end; they cheated themselves of a really beautiful final group by the Golden Age Singers.

Sunday in London.

Several churches planned special Sunday morning services for congress members. Many attended Southwark Cathedral, the Temple Church, the Methodist Church in Westminster Hall and St. Columba's Church of Scotland. All reported services of great beauty and dignity.

The representative of THE DIAPASON chose instead to attend morning prayer and holy communion at St. Paul's, Covent Garden (the "Actors' Church"). David Garrick attended here and Ellen Terry and Samuel Butler are buried here. Dr. Thomas Arne was baptized and buried in the church and was a lifelong member. The music by a professional quartet was hardly above the standards of parish churches in America a generation ago. The organist's conception of the place of his instrument in worship differed greatly from that of the average American organist. The organ was constantly obtrusive, shifting dynamics and registration again and again. It was interesting to hear what must have been a fairly typical parish service in this small, almost bare Inigo Jones edifice. The sermon, by the way, was first-rate.

Down the Thames to Greenwich.

Sunday afternoon was occupied by the famous boatripe on the Thames which every tourist takes. This tourist enjoyed rubbernecking the famous sights no less than all the others. At the end of the ride down a stop was made at the lovely chapel at the Royal Naval College at Greenwich. A lecture was heard on the history of the site of the chapel and of the organ, followed by a short program of organ music played by Barry Rose and some William Byrd and William Munday sung by the Placentia Singers. A detailed demonstration of the organ indicated that it is bright, well-balanced and has a good ensemble sound.

Baker at Temple Church.

Robert Baker's recital Sunday night at the Temple Church made a tremendous impression on a packed church. Many Americans have heard him play much of this program on organs in New York, Chicago and other parts of the United States, but many United Kingdom and Commonwealth organists were frankly astonished at his skillful and satisfying performance. With his usual imaginative, but always meticulous, registration he brought out the best in an organ with many good points but with some marked weaknesses. High points are difficult to select when a general level is so high, but certainly the Bach B minor Prelude and Fugue, the striking Berlinski Prelude and the delightfully performed "Greensleeves" and "Brother James" of Searle Wright must be mentioned. Dr. Baker's courage in sailing into a Hollins "Trumpet Minuet" with one of the organ's raucous trumpets in solo caused a number of audible gasps. It is a rare achievement for an organist to project enough humor to make such an audience chuckle. This audience chuckled during Crandell's "Carnival" Suite, the Rinck Flute Rondo and even on the Handel Finale.

Some Britishers thought the Liszt "B-A-C-H" too straightforward and not "romantic" enough. This listener had no quarrel with Dr. Baker's grasp of this overwhelming work. His quarrel was only with the organ. In the tremendous climaxes the organ seemed to him to show its least good features: a somewhat tubby bottom, shrill upper work which divided from the bottom instead of reinforcing it and reeds that "screamed." Dr. Baker should be congratulated for concealing these weaknesses so much of the time.



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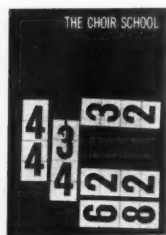
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TWO CONVERSATION GROUPS AT NOVELLO AND COMPANY RECEPTION



ALEC WYTON, DR. MARILYN MASON AND DR. LEO SOWERBY.

THESE FIVE prominent organists snapped at the Novello reception had interesting plans after the congress adjourned. Mr. Wyton played a recital Aug. 4 at the Cathedral of Notre Dame, Paris, during low mass. He played the Bach Fantasia in G minor, Schumann's Fugue on "B-A-C-H," his own Meditation and

Fugue and after an improvisation closed with Carillon by Herbert Murrill. Dr. Mason was joined by her husband, Dr. Richard K. Brown, of the electrical engineering faculty, University of Michigan, and played recitals at Lüneberg and Stade, Germany, Elsinore, Denmark, St. Katherineental, Schaffhausen, Switzerland, and Cappel, Germany. Dr. Sowerby



DR. ROBERT BAKER AND DR. GEORGE THALBEN-BALL.

lectured at the Royal School of Church Music, then traveled through northern England in the company of British relatives.

Dr. Baker and Dr. George Thalben-Ball in effect "exchanged pulpits." Dr. Thalben-Ball played an American recital at last year's national convention of the American Guild of Organists at Dr.

Baker's console in Temple Emanu-El, New York City. Dr. Baker reciprocated this year by playing his congress recital at Dr. Thalben-Ball's Temple Church. After the end of congress sessions Dr. Baker traveled to St. Andrews, Scotland, for a bit of golf before rejoining his American colleagues on the return trip of the Pocahontas.

Busy Monday.

Seven events took place Monday, all of them worthy any delegate's attention. THE DIAPASON representative attended the maximum possible: five. His report of the other two is the result of some very understanding cooperation on the part of two friends.

The morning began with a capitular high mass at the Westminster Cathedral. It was the Feast of St. Martha. The large choir of men and boys under the direction of George Malcolm sang Byrd's Mass for four voices and his motet "Diffusa Est Gratia" in the great tradition begun by Sir Richard Terry. It was interesting to compare the tone quality of these boys with those at Westminster Abbey. Where the sound at the abbey is basically flute timbre, lightening on top, and with emphasis on clarity and loveliness, that at the cathedral is reed quality, more intense, less relaxed and perhaps more exciting. It would be interesting to observe the rehearsal techniques of these two groups; or perhaps the difference in language is a factor. The famous Byzantine cathedral itself dates from comparatively recent times and is only gradually being beautified to compare with some of the more historic edifices. A real hearing of the great organ was to come later in the week.

At noon in the assembly hall of the Church House, Westminster, Dr. Thomas Armstrong, principal of the Royal Academy of Music, gave a really remarkable lecture on "The Wesleys: Evangelists and Musicians." Full of fascinating anecdotes, pungent quotations from letters, manuscripts and whatnot, the essentially erudite study of a remarkable English family dynasty gave off sparks from start to finish. This event was missed by a good many; none who heard it would have missed it for anything.

At Lady Jeans'.

Lady Susi Jeans entertained the first group of overseas visitors at Cleveland Lodge, Dorking, Surrey, in the afternoon. It would be hard to think of any place in the world where that afternoon could be duplicated. The charming 200-year-old country house in which Mendelssohn lived when in England opens out on spacious gardens amid rolling hills. Within her home Lady Jeans has, as is well known, two very different organs, a large pedal harpsichord, a breath-taking little clavichord and various and sundry pianos and other instruments. Joining her in the music were a group of young people playing strings and two flutes under the direction of Oxford's John Webster at the harpsichord. It is not very meaningful to take any of the music out of its music-room setting for individual discussion. The unity of the whole afternoon—Lady Jeans' own gracious personality, the unique setting, the music itself, the outgoing response of those present—is something that can hardly be broken down and dissected. The instruments joined the hostess in a Stanley Concerto, four astonishing Bull

Canons on the Miserere (from a book of 129 in the Vienna Library, we were told) and a Philip Hays Concerto in F major. Lady Jeans gave an impetuous, imaginative toss to Reger's Tocata in D minor which fitted her three-manual English organ extremely well. That organ also served well in the ensemble work. For the Bach "Vom Himmel hoch" Variations Lady Jeans moved to her little gem of a German baroque organ. There could hardly have been a more exciting contrast. And then . . . she brought out her clavichord. The ethereal quality of this instrument is beyond any verbal description and the tiny pieces by Luis de Marvaez and Johann Speth were exactly right for it.

At the "interval," tall, blond, young Guy Oldham displayed a newly-found autograph volume of seventy organ pieces (mostly fugues and fantasies) by Louis Couperin along with other pieces by his contemporaries. Judging from the one fugue Mr. Oldham played, this is a major find. The works are to see print in the not-distant future.

After Lady Jeans finally coaxed visitors from their picture-taking in the gardens, the extraordinary Bull Canons, her own playing of Bach's Trio-Sonata 6 on the pedal harpsichord and the Hayes Concerto completed the program. This reviewer and four of his friends had the honor of joining Lady Jeans and the instrumentalists for tea and some very spirited conversation. The entire afternoon of July 29 will remain a vivid memory.

Reception at Novello's.

John Webster, who had conducted at Cleveland Lodge, accompanied us to a formal reception in a great room at Novello and Company. Most of the officers of the congress' four participating organizations and most of the featured soloists and lecturers were here to enjoy a very pleasant hour together. A list of those in attendance would closely resemble the congress souvenir program.

Gordon Jeffery at the Abbey.

In the evening Gordon D. Jeffery, president of the C.C.O., played at Westminster Abbey accompanied by the Harvey Phillips Orchestra under the baton of Geoffrey Waddington. The program got off to a good start by letting the congress members hear the original version of the transcribed Handel Concerto played the night before by Robert Baker. An entirely different conception made it an interesting comparison. Mozart Sonatas 9 and 13 followed, the evening's high spot; thirteen was a real joy. Schroeder's "Schönster Herr Jesu" exploited the delicate registers of the organ. At this point in the program Mr. Jeffery lost the support of many of his listeners. What several hearers termed his "perverse" registration of the Bach E flat Prelude and his apparent scorn of the architectural design of the work combined with his erratic tempos to create genuine

opposition in the audience. This was not a fortunate atmosphere into which to bring a work with so little immediate audience appeal as Barbara Pentland's Concerto. Some listeners returned to their hotels at this point, missing much more satisfactory performances of Arne's Flute Tune and Florence D. Clarke's Prelude on a Second Mode Melody. Willan's "Puer Nobis Nascitur" and Dupré's Four Antiphons on "Ave Maris Stella" closed the program.

Alternate Events for Monday.

Those whose visit to Dorking was to come later in the week had two events to occupy their Monday afternoon. At old St. Sepulchre's Church, C. H. Trevor, organist to the Honorable Society of Lincoln's Inn, played a recital on a remarkably limited organ—two manuals, mostly 8 ft. stops, no pedal couplers. Dean Violette Williams of the Kansas City Chapter of the A.G.O. reported that Mr. Trevor was decidedly successful in manipulating the instrument in a program including fifteenth-century German pieces, three early French, a Norwegian, a Swedish and a Dutch. She was especially impressed by the Honegger Chorale, his most successful piece. A piece by Selby, organist of the church from 1766 to 1771, was heard. Selby later lived in Boston and in Newport, R. I. Mr. Trevor closed his program with a Chorale Fantasia by Parry and Reger's "Dankpsalm," bringing the full organ into play.

David McK. Williams' lecture on "The Artist in Religion" was reported in glowing terms by a number of delegates. His inspiring historical material, his beautiful speech, his warmth, the idealism of his approach—these were among the reports. A large crowd attended and gave Dr. Williams a standing ovation at the close.

Excursion to Cambridge.

Tuesday dawned clear and warm (by London standards, that is), a perfect day for the motor trip to Cambridge. Fifteen big touring buses loaded with organists threaded through the lovely rolling countryside and through story-book towns some fifty English miles to the beautiful university town. Arrival was perhaps an hour behind schedule, leaving John Huston twiddling his thumbs waiting to begin his recital in the stately chapel of St. John's College. And the late arrival caused the Huston recital to extend over into the period for luncheon. After some rhythmic indecision in Langlais' "Incantation for a Holy Day," Mr. Huston settled down to a warm performance of Howells' long vari-colored Prelude on Psalm 130. Many listeners thought his Vivaldi-Bach D minor Concerto his most inspired performance. This reporter reacted especially to the vital, stirring reading to the Sowerby Symphony. This was a fine introduction of this major work by our noted composer to British organists. The first movement had an exultant

quality at its opening that was irresistible. The "fast and sinister" section had mounting excitement and the shape and continuity of the Passacaglia was a revealing demonstration. This latter movement was marred a bit for a number of people sitting near an over-talkative blonde woman; it is devoutly hoped that the microphone directly above her head did not record for the LP records her insistence that the Sowerby Passacaglia was the Karg-Elert Chorale.

After the Sowerby many hungry organists began edging toward the exits of the stately chapel. Mr. Huston had yet to demonstrate the striking trompeta real in Frederick Karam's "Modal Trumpet." Many found themselves comparing this commanding rank to parallel installations in New York City. Mr. Huston closed with the brilliant, noisy Karg-Elert "Abide with Us with Thy Grace."

The chapel organ is a good-sized new four-manual by Hill, Norman and Beard. Though its bottom booms a bit, it has great cohesion of ensemble, it fits the building well and it adapts to many kinds of music. Mr. Huston made very good use of it, considering his limited acquaintance.

After luncheon the choir of St. John's College, thirty-odd men and boys, sang a delightful program. George Guest, M.A., Mus. B., F.R.C.O., conducted and Peter White, F.R.C.O., was at the organ. Three groups of motets and anthems were heard with and without accompaniment. The young baritone and tenor soloists had voices of excellent timbre and the boys sang with fine tone and precision, an example of the traditional British boys' choir at its best.

Mr. White divided two choir groups with Sonata 1 by Jose Lidon, written for the famous trompeta real of the Spanish organs, demonstrating the powerful rank of the chapel organ. Later he played Howells' "Master Tallis' Testament" which he expanded to a nearly overwhelming climax. The instrument was clearly an old friend of his.

Official Reception.

Buses hurried back through the countryside in time to allow a quick brush-up before the receptions at the halls of the Goldsmiths' Company and of the Skinners' Company—two magnificent guild-halls beautifully restored after war-time bombings. This was a rather formal occasion with a certain amount of pomp. Since most overseas guests were traveling light our hosts were dressed informally and were continually injecting congenial bits of informality into the evening. Dr. Dykes Bower, of St. Paul's Cathedral, president of the London Society of Organists, and Sir William and Lady McKie circulated among the guests and Dr. and Mrs. Elmer were constantly the center of social groups. The Martin String Quartet had to divide its attention between the two

(Continued on page 40.)

To Know Nicholas deGrigny, Perform His Many Pieces

By HARRY W. GAY

Music in earlier days was an art and an enjoyment which was to a large extent cultivated within a family circle. One reads a multitude of histories of families who developed very considerably in the practice and performance of musical arts. Likewise, one is many times made aware of the greater number of lesser, insignificant and inconsequential families and individual personages who struggled in the shadows of the art either in pleasant diversion or in the search for a meager livelihood.

At this time there occurred in the famous city of Rheims the family name of de Grigny or Desgrigny, as it was at one time written. From whence came this family at its origin we are altogether unable to determine, but in 1626 the name of Robert de Grigny is noted in the rent listings in Rheims. He was at that time renting a house which belonged to one Nicholas Colbert and in the civil notation he is indicated to be a qualified performer and teacher of instruments. While this mention is rather late, it would seem to indicate that as one of a family the name and training would date well backward into the sixteenth century.

There were many occasions which called for musical services—affairs of both frivolous and serious nature. Many festivals were held in the towns and there were numerous assemblies of various sorts. It is noted that Aug. 18, 1653, one Jean Gouge became affiliated with Regnault Pasté, Thomas Mortet, Robert Joret, Robert Mortet and Robert Leclerc. The duties of these men were concerned with the organization, rehearsal and performance of suitable music at all the assemblies of the town.

A number of the de Grignys were hired by other musical persons to perform musical services. Louis Constantin engaged Jean de Grigny in 1642 to perform and be his assistant in the city and at country and rural affairs. This Jean was a performer on the stringed instruments and was one of considerable achievement. This is to be learned also from the fact that the title of "king of the violins" was given to Louis Constantin.

As was the nature of many of this type of musician, these de Grignys were not very secure, financially speaking. This family had attached itself to music as a means of making a livelihood and nowhere until 1671 do we find anyone of really serious musical worth. In such a situation they many times found it difficult to meet all the financial obligations which befell them. We read with interest the various burdens which had to be borne from time to time. Some of the family who were organists owed debts to their

blowers and were continually in disagreement over the payment of such debts. One member was sued by a baker for debts incurred in receiving bread. Still another account tells of a member's having been billed consistently by a butcher for chickens bought before a New Year's Day as a gift for a father-in-law. Yet another owed the wool-comber and launderer for combing and bleaching some wool and for repairs made to his clothes at the laundry. It is also noteworthy that such events are not confined either to the de Grigny family or to the century in which the members lived.

As mentioned, some of these people were organists. Two which can be named for certain are another Robert de Grigny who, in 1665, was in the services of the church of Saint-Symphorien; and still a different Robert de Grigny who, in 1675, was the organist at Saint-Hilaire. Another member, Louis de Grigny, Nicholas' father, served the Cathedral of Notre Dame of Rheims upon the death of his son in 1703. It was this son Nicholas who stands forth in the history of this French family. Louis, the father, was also engaged in another form of musical activity at the same time. As a performer on other instruments, he was much in demand at weddings and at the numerous festivals and assemblies of the town.

The name of the family is found often, but as to the domestic history of any of its members we are ignorant. It is known by various civil enumerations that the de Grignys had various interests from 1656-1663. Some, in addition to playing for assemblies and festivals and other civic affairs, attached themselves to bands of entertainers and evidently made sufficient monies to live more comfortably. These bands of performers were widely engaged to play for parties and other domestic festivities. Finances would seem to have improved for we find no more records of lawsuits or other litigations. So to this father, Louis, and his wife Elizabeth, née Debauve, was born Nicholas de Grigny in the city of Rheims.

Let us recall something of the history of this famous city to see into just what sort of situation this Nicholas was born. It was an ancient city. It had been the old capital of the Remi, the least warlike of the Gallic tribes whom Caesar had fought and had admired. In a new era of Roman occupation it assumed another important role after 200 A. D. when it again became a capital—this time of a notable division of the Roman Empire, Belgium Secundum. During this period it became a center of culture and of active education. It has been compared to Athens at that time as a center of cultural activity.

During this same period, that of the third century, two churchmen of great future importance journeyed to Rheims. St. Sixtus and St. Sinicius were the men and in the upper part of the city they established their see. This represents the beginnings of the ecclesiastical organization in the city. Rheims was ravaged by

the Vandals and later by the Huns under Attila; however, this did not diminish its importance. From the time of the conquest by the Franks the history of Rheims has been closely associated with the history of the church. A brief consideration of a few of her clergymen will show some of the important historical events connected with the church.

It was St. Remegius, born about 440, who, Dec. 24, 496, baptized Clovis, the king of the Franks. It was also he who effected the marriage union between Clovis and St. Clothilda. St. Remegius laid here the foundation of the political authority and the religious power of the See of Rheims which was to manifest itself in later years. From his time forth Rheims was a power of reckoning in the church and commanded much respect in Rome. Sometime later we could note the name of Bishop Hervé (900-922). It was he who spent much effort and had great influence in the labor toward the conversion of the Normans. Also one should note Archbishop Adelbero (969-988) as he labored in the name of the church in the political entanglements which saw the rise of the Capetians to the throne of France. The political endeavors of Archbishop Arnould (988-991 and 995-1021) as a partisan of the Carolingian house and the forceful occupancy by Gerbert (991-995), who later became archbishop of Ravenna and still later Pope Sylvester II, are also indications of the prominent role of Rheims.

It was a bull of Sylvester II issued in 999 which recognized the right of the archbishop of Rheims to crown the king of France. In 1359 the English king, Edward III, marched upon Rheims with the intention of being crowned the king of France. He was repulsed successfully; however, in 1420 Henry V succeeded in capturing the city. Nine years later saw a most famous historical reversal. It was in 1429 that Charles VII drove out the English and was, in that glorious moment for France, crowned king under the standard of Joan of Arc.

Here Cardinal Charles de Lorraine founded the university in 1547 and its English college became a focal point for English Catholic endeavors in the reign of James I and Elizabeth. Further importance can be inferred from the facts that Rheims has given to the Catholic world five popes, twenty-three archbishops, fifty-three cardinals and a very considerable number of bishops.

Into all this color and influence of history came Nicholas de Grigny. The exact date of his birth is impossible to determine. It is listed in various places as 1671 or 1672. The state archives of Rheims do not yield a baptism record for him. However, in the register of Saint-Etienne there is to be found a reference to the date of Feb. 14, 1671. This indicates the baptism of a de Grigny child born to Louis de Grigny and Elizabeth de Bauve. This child had as godfather André Marcellin and as godmother Nicole Flageot. It

is possible and most highly probable that the name of Nicholas was inadvertently omitted. Since the family was closely associated with the church, and since no other child by the name of de Grigny was born within a reasonable period of time, it would be highly reasonable to conclude that this date of Feb. 14, 1671, is the birthdate of Nicholas de Grigny. His death is noted in the parish register of Saint-Michel of Rheims as Nov. 30, 1703, "at the age of thirty-two years or thereabouts."

The total of positive facts about de Grigny's short life is exceedingly small. Nicholas, as a boy, developed in the shadow of the Cathedral of Rheims. He was a member of the choir, which at that time was under the direction of Jean Caillet (1662-1680), of Jean Talon (1680-1684) and of Jacques Rousseau, Talon's successor. Talon was dismissed by the chapter because of his negligence and poor treatment of the boys. Here in the choir de Grigny was exposed to the influence of serious music and, with the exception of Talon alone, serious-minded musicians. Francois Cosset (1647-1662) and Jean Caillet had done much to preserve the more serious style of the ancient masters from the influences of the styles of such men as Auxcousteaux, Métru and Gantez which were then prevalent.

After some study with the local musicians of Rheims, de Grigny journeyed to Paris to focus his training and to endeavor to become the serious-minded musician we know him to have been. Here, through the earlier acquaintance in Rheims of Estienne Enoch, the famous organ builder, he met Nicholas leBegue (1630-1702). From leBegue, de Grigny was able to have some important lessons which later affected his style. Also through the acquaintance of Pascal Collasse (1649-1709) he was able to meet the musicians of the court and the theatres. Collasse, who reached his height as a musician of influence about 1680, was one of the four masters of the chapel of the king. Through Collasse, de Grigny was also able to make the acquaintance of Henry Lesclap, another important builder of organs.

Here in these surroundings de Grigny was able to learn many different things and to develop without too much influence from any one person. From leBegue he could derive aid in stylistic composition in religious music; from the court and theatre musicians he could gain charm from their useful techniques, and not of the least importance was an understanding of the very effective use of organ registers to be acquired from the aforementioned organ builders. So in Paris Nicholas stayed, learned, developed and composed. It was here also in 1693 that he obtained a position as organist at the Abbey of Saint-Denis, possibly through the influence of leBegue. De Grigny remained at Saint-Denis until 1695.

(Continued on page 36.)

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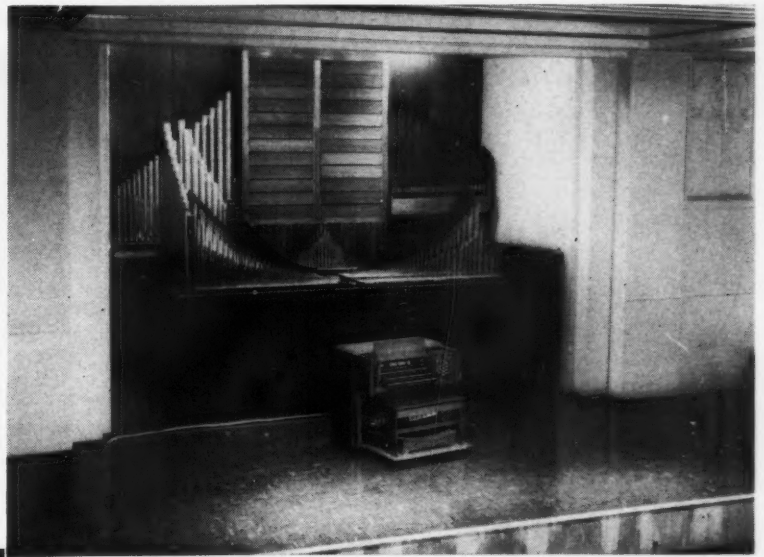
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Congress Brevities

PETER WHITE, he of the luxurious beard, told us that during the planning stages for the congress suggestions were made for doing several attention-getting "stunts." One mentioned was a decorated special train to take the delegates to Cambridge instead of the fifteen chartered buses. Each car would be named for a group of organ stops—diapasons, mixtures, flutes, reeds. Another council member countered: "Let's call the cars great, swell, choir and pedal; then we can couple them all together."

BASSETT HOUGH'S straw hat will have a lot to tell its neighbors the next time he leaves it in a checkroom. It blew off on the Thames boat ride and was caught at the guard rail just as it headed for the river. It rolled under a London taxicab and missed the wheels by quarter inches. It weathered a dozen downpours, yet, like Albert Schweitzer's old camera with which Mr. Hough snapped all the familiar London sights, it ended the trip in top shape.

HENRY WILLIS, III, had hardly anticipated the number of requests he would receive for the stoplist of his fine Westminster Cathedral organ; his briefcase load was soon exhausted.

DEAN DON of Westminster Abbey sat at a garden table in the drizzle and repeated for correspondents of THE DIAPASON and sister publications his moving tribute to those who make music in our churches, the words with which he officially opened the congress.

LADY JEANS' two sons have built and equipped a fascinating puppet theater at Cleveland Lodge; it shares a room with some of her large collection of old instruments.

A RAINBOW seen from above, a sunset at the edge of a heavy cloud bank and a good view of the new comet were special dividends of the return flight.

A CHOIRBOY from Margate, on a scholarship at the Royal School of Church Music at Addington Palace, was so pleased at our personal enquiries that he insisted on getting us another cup of tea.

DR. JOSEPH CLOKEY at the Musica Britannica concert explained the recent scarcity of news about him in THE DIAPASON this way: "I just haven't been doing anything."

IT WAS F. G. ALBON of Reading, as we remember, who remarked at the Baker recital: "If this is a sample of what you fel-

lows over there are doing, we over here are due to have our eyes opened."

THE VICAR of St. Paul's, Covent Garden, got his wires crossed July 28. At the morning service we heard his excellent sermon on "The Law" designed for the American Bar Association, meeting simultaneously with our congress; no lawyers were in the congregation. His vesper sermon was on "Praise the Lord with Organs;" the congress boat ride on the Thames to Greenwich was scheduled for Sunday afternoon.

THE TWO DELEGATES who made the longest trip among all the nearly 1,000 in attendance were apparently Lindsay O'Neill and Donald Holder. Both came a full 12,500 miles from Launceston, Tasmania, and both will study a few months in England to make their trip a better investment.

CONGRESS WAS BRAIN CHILD OF LATE E. STANLEY ROPER

The germ of the idea of an international congress of organists originated in the brilliant mind of the late Dr. E. Stanley Roper, principal of Trinity College of Music and "organist to the King." After he visited the United States and Canada a few years ago, Dr. Roper wrote a letter to President S. Lewis Elmer of the A.G.O. suggesting the possibility of an international congress and mentioning some of the many likely fruits of such a meeting.

After due consideration on both sides of the Atlantic, a decision was reached to proceed with preliminary plans for the project. When Sir William McKie, organist of Westminster Abbey and president of the Royal College of Organists, visited the United States in 1955, President Elmer invited him to attend a meeting of the executive committee of the A.G.O. at which time definite plans for this year's memorable congress were made.

Dr. W. Greenhouse Allt, president of the Incorporated Association of Organists, threw in the solid support of that organization and was joined by Gordon D. Jeffery, president of the Canadian College of Organists.

"The great success of the I.C.O.," according to President Elmer, "was due largely to the splendid direction of Sir William McKie."

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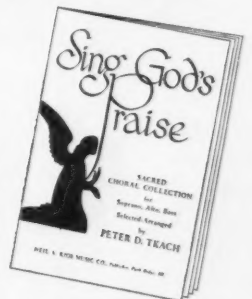
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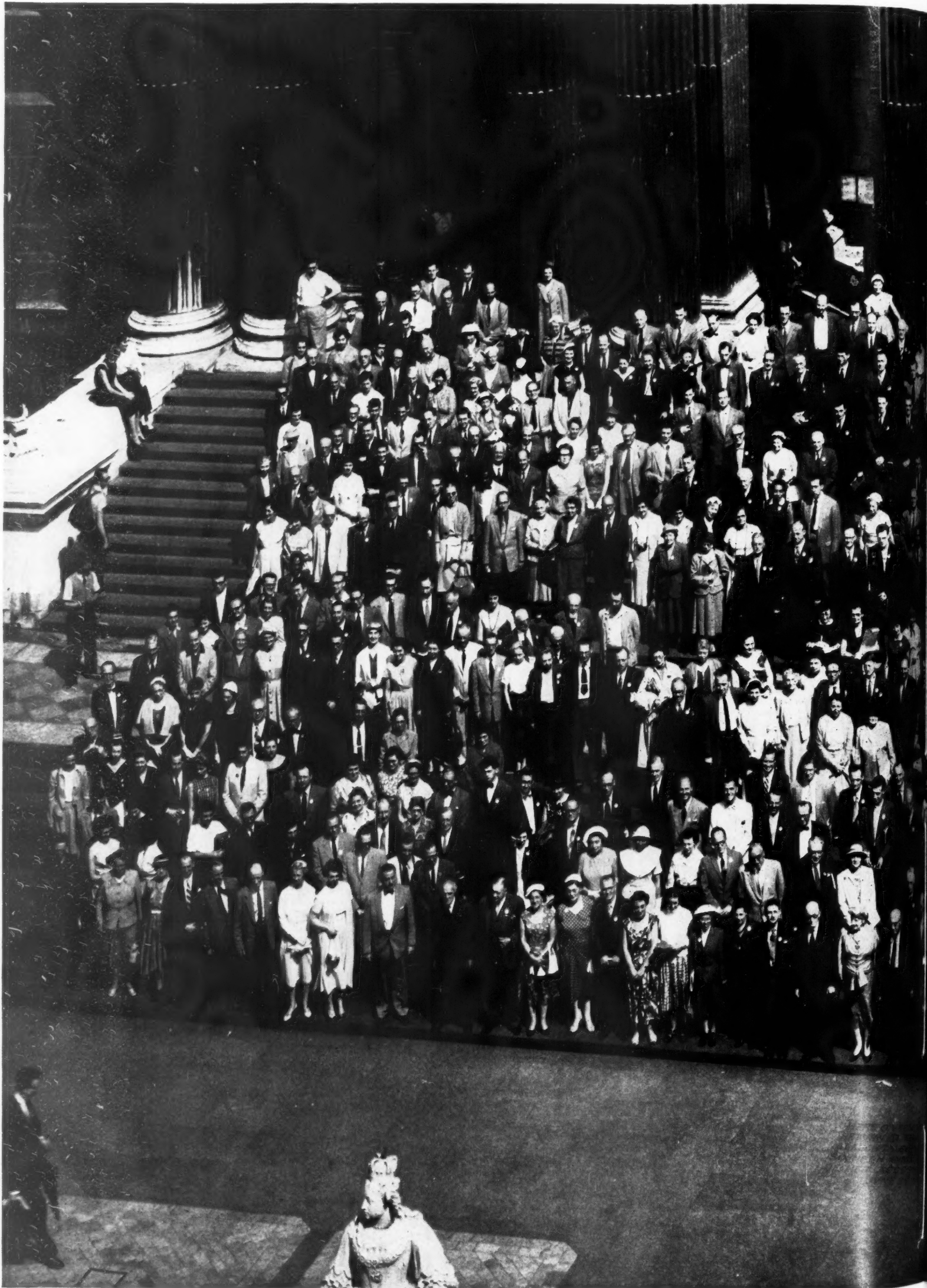
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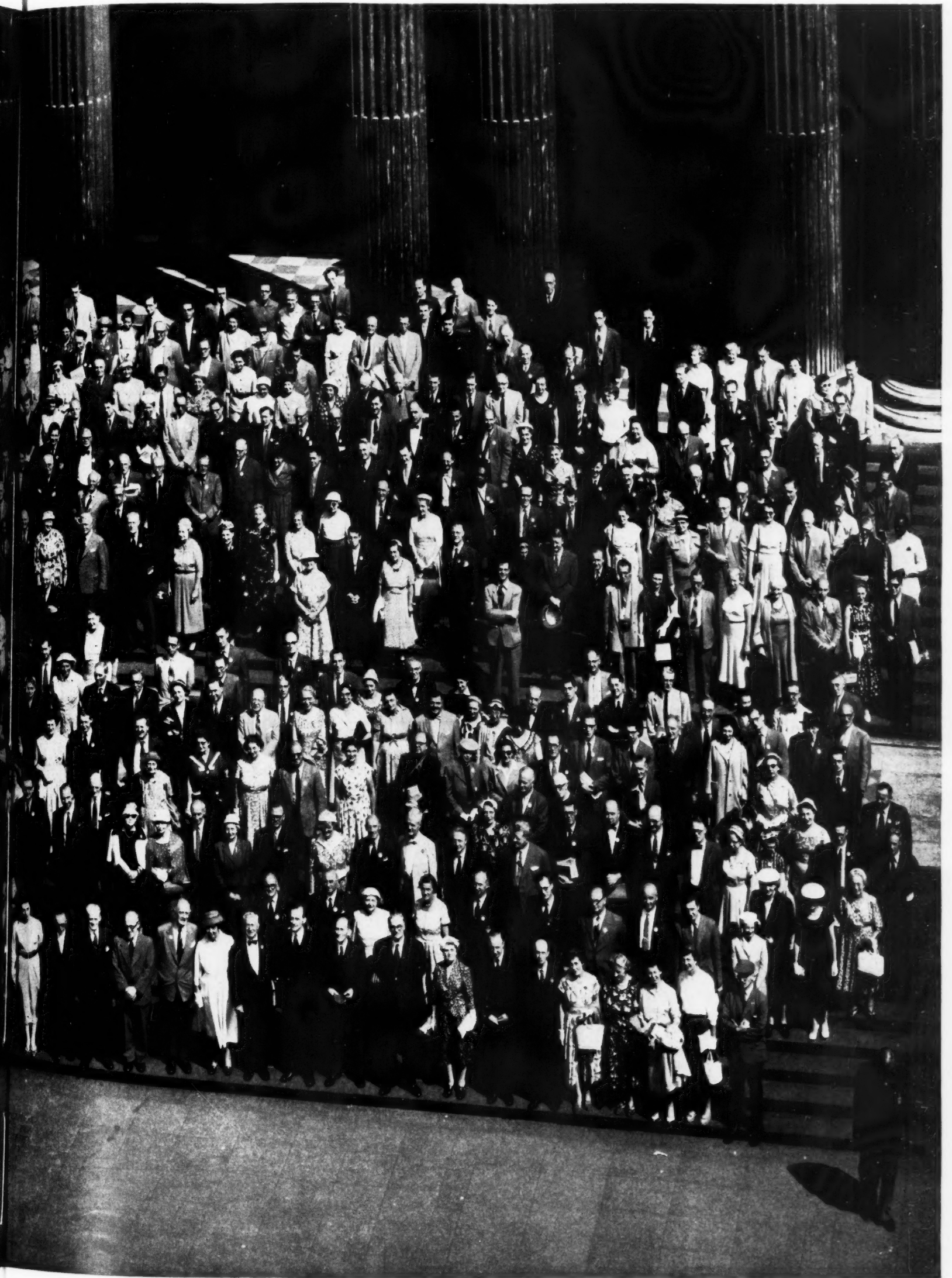
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GREAT ORGAN.

- Violone, 16 ft., 68 pipes.
- Principal 1, 8 ft., 68 pipes.
- Principal 2, 8 ft., 12 pipes.
- Bourdon, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Rohrflute, 4 ft., 68 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Harmonic Tuba, 8 ft., 68 notes.
- Chimes, 25 notes.
- Celesta, 49 notes.

SWELL ORGAN.

- Contra Gemshorn, 16 ft., 68 pipes.
- Geigen Principal, 8 ft., 68 pipes.
- Viole d'Gamba, 8 ft., 68 pipes.

- Viole Celeste, 8 ft., 61 pipes.
- Doppel Gedeckt, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 12 pipes.
- Aeoline, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Harmonic Flute, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 12 pipes.
- Flageolet, 2 ft., 12 pipes.
- Cornet Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 12 pipes.
- Trompette, 8 ft., 68 pipes.
- Fagotto, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 49 pipes.
- Clarion, 4 ft., 12 pipes.

CHOIR ORGAN.

- Dolce, 16 ft., 68 pipes.
- Viola Pomposa, 8 ft., 68 pipes.
- Waldflute, 8 ft., 68 pipes.
- Dolcan, 8 ft., 12 pipes.
- Dolcan Celeste, 8 ft., 61 pipes.
- Zauberflute, 4 ft., 68 pipes.
- Rohrnazard, 2 2/3 ft., 61 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 12 pipes.
- Harmonic Tuba, 8 ft., 68 pipes.
- Clarinet, 8 ft., 61 pipes.
- English Horn, 4 ft., 68 pipes.
- Celesta, 49 notes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Gemshorn, 16 ft., 32 notes.
- Dolce, 16 ft., 32 notes.
- Grossquint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bassflute, 8 ft., 12 pipes.
- Waldflute, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Waldquint, 5 1/2 ft., 32 notes.
- Choral Bass, 4 ft., 32 pipes.
- Flute, 4 ft., 32 notes.
- Fifteenth, 2 ft., 12 pipes.
- Sesquialtera, 2 ranks, 64 pipes.
- Tuba Profunda, 16 ft., 12 pipes.
- Contra Fagotto, 16 ft., 32 notes.
- Trompette, 8 ft., 32 notes.
- Chimes, 25 notes.

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CATHARINE CROZIER was made a princess of the Chickasaw Indian tribe while she was conducting the organ workshop in Oklahoma City June 10-14 with her husband, Dr. Harold Gleason. Her recital in St. Luke's Methodist Church June 12 climaxed the unusually

successful course with the following program, played to an audience of 1200 people: Passacaglia and Fugue in C minor, Bach; Suite "Medievale," Langlais; Chorale in B minor, Franck; "La Nativité du Seigneur," Messiaen; Deuxieme Fantaisie, Alain; Fantasy for Flute Stops and Toccata, Sowerby.

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OKLAHOMA CITY ORGAN WORKSHOP



SIXTY ORGANISTS from nine states attended the organ workshop (previously announced in THE DIAPASON for May) June 10-14 sponsored by the Oklahoma City Chapter of the A.G.O. and Oklahoma City University in St. Luke's Methodist Church. Catharine Crozier and Dr. Harold Gleason conducted the ten sessions, using the large Aeolian-Skinner organ in the new modernistic church. Some forty pieces from Sweelinck to Langlais were studied, played and listened to during the five days.

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Hark! The Herald Angel Sing (with descant)	Arr. Charles Black	.20
Joy to the World (with descant)	Arr. Charles Black	.16
The Noel Carol (15th Century, French)	Arr. Mary E. Caldwell	.20
Three Short Carols (1. Torches. 2. A Little Child. 3. Bell Carol)	M. Carkeek	.25
Far Away the Chorus Swells	M. S. Chamberlin	.20
A Child My Choice	Richard Dirksen	.16
Christmas Wish	R. H. Fryxell	.20
Nativity Morn (Organ accomp., with Hand Bells or Chimes ad lib.)	John La Montaine	.20
Sing We Now of Jesus	Frederick Monks	.20
Cradle Hymn (19th Century, American)	Arr. Leo Sowerby	.20
A Ballad of Christmas Eve	Frank Willgoose	.25
Now Let Us All Right Merry	David H. Williams	

GENERAL ANTHEMS (S.A.T.B.)

Psalms 67	Samuel Adler	.20
Draw Us in the Spirits Tether	Jack Ossewaarde	.16
A Prayer for Brotherhood	Ross Hastings	.16
We Praise Thee, O God	G. F. Handel, arr. R. Peek	.20
O Lord the Very Heavens	Dennis Lane	.25
O Be Joyful in the Lord	M. Searle Wright	.20
Variants for St. Anne	N. Coke-Jephcott	.22
Seek Him that Maketh	E. Elgar, arr. G. Strickling	.20
Praise My Soul, the King of Heaven	David H. Williams	.20
Thine is the Mighty Plan	Doris C. Parr	.20

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All correspondence should be directed to the Secretary.

SARNIA CENTRE—Members of the Sarnia Centre recently met at the home of Rowland Samis for their annual meeting. Reports of the year were given and special comment made on the success of the praise service sponsored by the centre this year. A motion of thanks was tendered Chairman Bruce Birrell for his work during last season. The slate of officers for the 1957-58 season includes: Past - chairman, Bruce Birrell; chairman, E. A. Harris; vice-chairman, D. A. Young; secretary, Mrs. Maude Rowley; treasurer, J. Watson; council, B. A. Howard. Refreshments were served by Mrs. Samis and Mrs. Birrell.—**MAUDE ROWLEY**, Secretary.

**NEW KNEY & BRIGHT ORGAN
HEARD IN THREE RECITALS**

The new two-manual organ, built by Kney and Bright, London, Ont., Canada, in St. George's Anglican Church, Georgetown, Ont., was opened with a series of three recitals in June by John Cook, Catharine Palmer, F.R.C.O., and Gordon Jeffery.

Mr. Cook's program June 12 included the following: Fugue in C, Buxtehude; Prelude and Fugue in A major, Two Chorale Preludes and Fugue in C minor, Bach; Rhapsody on a Breton Folk Tune, Saint-Saens; Pastorale, Franck; "Maggot," Arne; Folk Tune, Whitlock; Psalm Prelude 2, Howells; Allegro Giocoso, Cook, and Postlude in D minor, Stanford.

Miss Palmer played these pieces June 19: Preludium, Carbonelli; Trio-Sonata in C minor, Bach; Air, "Water Music," Handel; Gavotte with Variations, Stanley; Prelude, Fugue and Chaconne, Buxtehude; Carillon, Vierne; Sicilienne, Maria Theresa von Paradis; Variation on an Original Theme, Peeters; Prelude and Fugue in G major, Bach.

Mr. Jeffery's closing program read as follows: Concerto in A minor, Vivaldi; Three Chorale Preludes, Bach; Prelude, Fugue and Chaconne, Pachelbel; Toccata and Fugue in D minor, Bach; Prelude on a Second Mode Melody, Clarke; Flute Tune, Arne; Aria Pastorale, Rathgeber; "O Welt ich muss dich lassen," Brahms; "Schönster Herr Jesu," Schroeder; Prelude and Fugue in E flat, Bach.

**BURNED CANADIAN CHURCH
REPLACES DESTROYED ORGAN**

The organ in Grace Anglican Church, St. Catharines, Ont., destroyed by the 1956 fire which seriously damaged the building, has now been replaced by an all-enclosed two-manual instrument built by Casavant Freres. Eric Dowling, F.C.C.O., who acted as consultant to the builder on the tonal design, played the opening recital with an explanatory introduction of the various resources of the organ. His numbers were: Psalm 19, Marcello; Minuet in D, Stanley; "If Thou Be Near," Song from "Peasant" Cantata and Prelude and Fugue in D, Bach; Chorale in A minor, Franck; Toccatina for Flute, Yon; Tuba Tune, Lang; "Clair de Lune," Karg-Elert, and "Priere" and Toccata, Suite "Gothique," Boellmann.

Mrs. J. A. Joyce is organist of Grace Church.

IN OUR ACCOUNT of the rebuilt organ at the Church of the Epiphany, Toronto, Ont., Canada, based on mail from several sources, THE DIAPASON confusedly reported Henry Rosevear, the opening recitalist, as organist at the church from 1909 to 1945. Presiding at the console in this period was T. M. Sargent who, we hear, is still in good health and takes an active part in the affairs of the C. C. O.

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He is risen

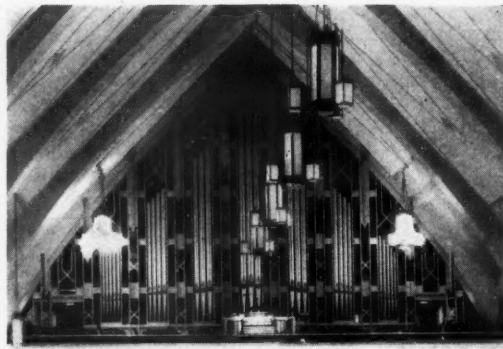
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THE FACULTY of the eleventh Pocono church music institute is shown at the ministerium camp in Shawnee-on-Delaware, Pa. From left to right: Miss F. Marion Walker, Dr. Heinrich Fleischer, Grigg Fountain, Dr. Paul Ensrud, dean, the Rev. Carl Bergen and the Rev. William Berkemeyer. Attendance at the July 1-12 institute, sponsored by the Evangelical Lutheran Ministerium of Pennsylvania, was drawn this year from nine states and three foreign countries. Recitals were played by Mr. Fountain and Dr. Fleischer.

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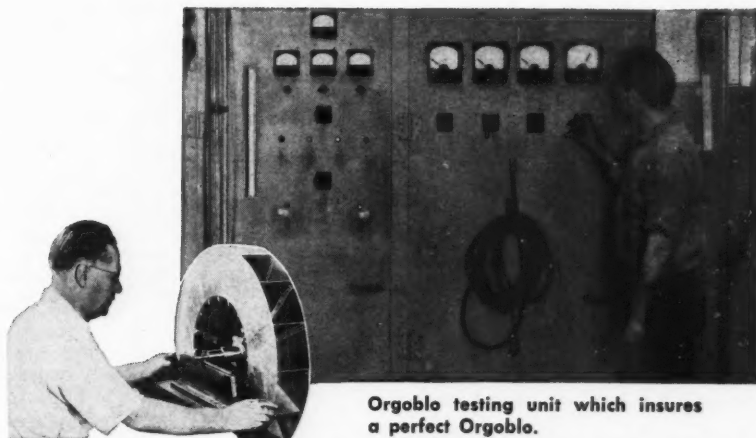
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**THIRD ANNUAL WORKSHOP
HELD AT MICHIGAN STATE**

The third annual church music workshop at Michigan State University, sponsored by the university and the Michigan and Detroit Councils of Churches, was held July 7-12 with more than 100 in attendance. Heading the eight-member faculty was Dr. Seth Bingham and Dr. Ellis E. Snyder, Capital University, Columbus, Ohio. Other staff members included Miss Mildred Andrews, University of Oklahoma; Marie Joy Curtiss, Southeastern High School, Detroit; Ethel Armeling, M. S. U.; Clark B. Angel, First Congregational Church, Eau Claire, Wis., and Dr. Nellie Huger Ebersole, director of church music for radio and television, Detroit Council of Churches. James P. Au-tenrith, director of the workshop since its beginning, was studying abroad this summer.

An unusual and unexpected feature was the joining with the Eastern Orthodox Catechetical Association, also convening at the university, for their vespers Wednesday evening and for divine liturgy Friday morning.

The workshop opened Sunday night with an organ recital by Miss Andrews. She played: Prelude and Fugue in E major, Lübeck; Sonata, Arne; "Our Father, Who Art in Heaven," Bach; Chromatic Study on the Name of Bach, Piston; Chorale in A minor, Franck; "Baroques," Bingham; "Eternal Purposes," "The Nativity," Messiaen, and "Crucifixion," "Passion" Symphony, and Prelude and Fugue in G minor, Dupré.

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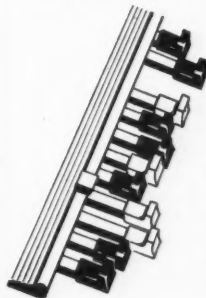


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**SERIES OF RECITALS MARKS
25th YEAR FOR CARILLON**

Staf Gebruers, carillonneur of St. Colman's Cathedral, Cobh, County Cork, Ireland, played a recital on the carillon at Rockefeller Memorial Chapel, University of Chicago, Aug. 11 as one of the events commemorating the twenty-fifth anniversary of the dedication of the instrument. The series will culminate Thanksgiving Day, Nov. 28 with Kamiel Lefevère, the Riverside Church, New York City, playing the same program with which he opened the Chicago set of bells Thanksgiving Day, 1932. Following the program Dr. Lefevère will conduct a master class for midwestern carillonneurs. James R. Lawson is carillonneur of the chapel.

**J. D. CHAPLINE ORGANIZES
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The Unitarian Church of Germantown, Philadelphia, Pa., of which Joseph D. Chapline, Jr., is organist and choirmaster, has a rather unusual program in that each Sunday a different clergyman, representing many denominations and areas of the country, is present. The music is planned to reflect as nearly as possible the eclectic nature of the sermons. In so far as it is possible all music is performed as originally written, both in language and instrumentation. All texts appear in the printed weekly bulletins. A classified summary of the repertory is available from the church.

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Myron McTavish, F.C.C.O., F.A.G.O., organist and choirmaster at St. Paul's Episcopal Church, Salinas, Cal., has been appointed director of music at the Cathedral of St. John the Evangelist, Spokane, Wash.

Previous to his Salinas appointment in 1956, he was director of music in the Stewarton United Church, Ottawa, Canada. He is a graduate of the University of Toronto and the Royal Conservatory, Toronto.

Mr. McTavish is married and has one son, Alexander.

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Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
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Allen C. Allbee played an unusual series of recitals in late winter and early spring at Temple Emanuel, Yonkers, N. Y. The programs were made up entirely of music intended for use in Reformed Jewish temples. The first recital Feb. 27 was a series of preludes by Frederick Jacobi, Julius Chajes, Hugo Adler, Herbert Fromm, Herman Schwartz and A. W. Binder. The March 13 program included works of Rossi, Tedesco and Bloch.

Compositions by Isadore Freed made up the March 27 recital and included Two Chorale Preludes, Pastorale, "Invocation" and Postlude. The final program included Five Preludes for the High Holy Days, Lewandowski, and "Silent Devotion" and "Adoration," Tedesco.

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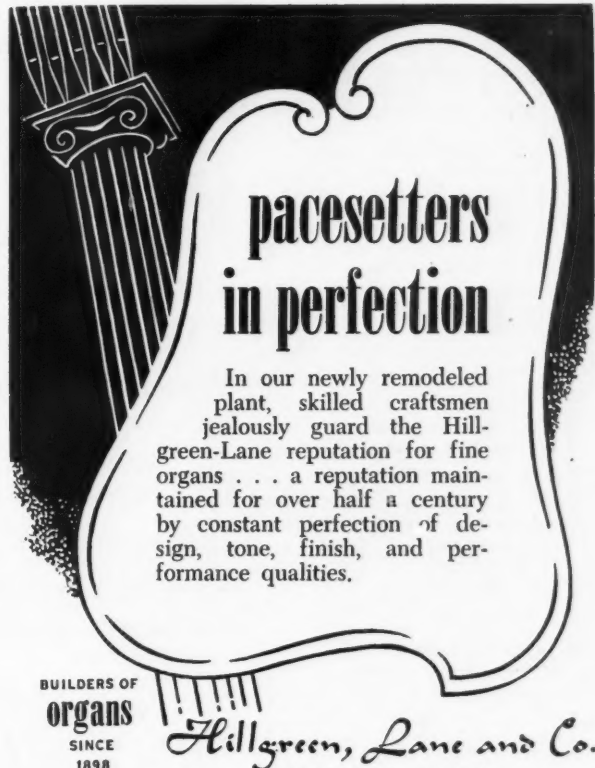
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MARIETTA BACH SOCIETY

HOLDS 35th ANNUAL MEET

The thirty-fifth annual meeting of the Marietta Bach Society was held July 30 at Cislter Terrace, Marietta, Ohio, the home of the late Dr. Thomas H. Cislter, founder of the group. The program was announced in the traditional manner with the playing of chorales by a brass choir. Opening the program, accompanied by the brass choir and organ, all present joined in singing the chorale "Now Thank We All Our God."

Bach's clavichord pieces were represented by the Polonaise in G minor and two Two-part Inventions. Chamber music included Fughetta for flutes and the Ricercar a 6 from the "Musical Offering." Two chorales were played by a clarinet quartet and "Sing Praise to God" and "Jesu, Joy of Man's Desiring," Cantata 147, were sung by an impromptu choir and a quartet from Marietta College.

Organ numbers were these: Fugue in G, Prelude and Fugue in E minor (Cathedral), Canzona and Fugue in D minor and the Adagio in C. John E. Sandt, Miss Carolyn Becker, Thomas Tibbetts and William E. Waxler were the organists participating.

The traditional closing numbers of the program were Bach's "Come, Sweet Death," played on an unaccompanied clarinet, and his last composition, "Before Thy Throne I Now Appear," played by Miss Lillian E. Cislter, organ.

BRUENING AND VON BEHREN

PLAY HYMN-TUNE PROGRAM

At the Evangelical Lutheran Church of St. Luke, Chicago, July 29 Herbert D. Bruening and Erich von Behren played a program of organ music by living composers on various hymn tunes for the summer school students at Concordia Teachers College, River Forest. The following were included: "Veni, Emmanuel," Rowley; "Divinum Mysterium," Purvis; "Vom Himmel hoch," Edmundson; "O Haupt, voll Blut und Wunden," Peeters; Chorale Prelude on a Melody of Melchior Vulpius, Willan; Fantasy for Pen-tecost, Van Hulse; "Italian Hymn," Carl McKinley; "Ein feste Burg," Walcha; "Martyn," Bingham; "Hanover," Thiman; "Rochelle," Clokey; "Sine Nomine," Sowerby.

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Dr. Ruth Graham has been appointed organist and director of the choirs at the First Presbyterian Church, Reidsville, N. C. This summer Dr. Graham, formerly of Hanover College, Hanover, Ind., has been speaking to Indiana presbyteries of the Presbyterian Church on the development of the church music program in local churches.



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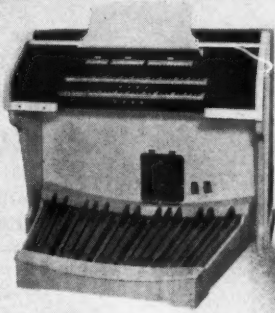
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To Know Nicholas deGrigny, Perform His Many Pieces

(Continued from page 18.)

Most sources say that de Grigny served the Cathedral of Rheims from 1695 to 1703. However, in 1695 he is listed in a Paris directory as a musician of the highest standing in that city. In that same year he married Marie Magdeleine de France, a daughter of Nicholas de France, an established merchant in Paris. The occasion of the journey of the de Grignys to Rheims the following year, 1696, was to have their infant daughter, Marie Anne, presented for baptism at Saint-Michel May 11 of that year. On May 25, 1697, a son, Louis, was presented for baptism in the same church. A second son, Nicholas Charles, was baptized July 4, 1698. The record of this baptism contains the first mention anywhere of the fact that Nicholas de Grigny was employed as an organist in Rheims. Here he is listed definitely as the organist of Notre Dame of Rheims. It would appear that he was probably employed at the cathedral sometime between May 25, 1697, and July 4, 1698. In 1700 another child, Anne Geneviève, was baptized at Saint-Michel and in 1701 still another, Jean Francoise, was presented. Concerning these children we know nothing and after the death of Nicholas the only fact mentionable is that his father, Louis, followed him at the organ of the cathedral. These meager, yet interesting details are all that can seem to be found concerning this serious musician. However, beyond the mere factual and historical elements of existence, there is something to be learned about the man himself. In the expressions through his compositions one can note several features of personality which stand out in bold relief, telling of the musical character of the man. To discover a few of these identifying features it is well to consider a few of his organ works.

The complete collection of his works appears as a set of forty-nine pieces in a volume called simply "Livre d'Orgue." This little volume contains a mass, five hymns and a "Point d'Orgue." This collection appears in several places. In 1904 Durand and Company published an edition by Guilman based upon an edition by Pierre Ballard published in 1711. This early edition is to be found in the National Library in Paris as Volume 1834. However, the Royal Library of London possesses a copy of pieces by de Grigny entitled "First Book for the Organ" containing the mass and other pieces bearing the date of 1700. Jean Théodore Nehrlich owned this copy in 1788. It has been reasonably well established that this copy was made from an earlier copy made by J. S. Bach in his own hand about 1703, judging from the character of the writing of that time. When this book was published after de Grigny's death it was given merely the title of "Book for the Organ."

In general analysis what are some of the features which characterize the writings of this neglected man? There is a great continuity of form in all his writings. There is no hesitation in the flow of the musical lines; he conceives no sharp angles, but concentrates upon a smooth flow of motion in even the smallest details. There is to be found a symmetry of development in all his works. The listener is led carefully through the mazes of musical complexities with reason and clarity. His works abound in color—not in the artless use of profuse ornamentation, but through written-out delicate musical embellishment. When ornamentation is used it has evolved as an integral part of the musical thought and does not have to become a part of the music upon repeated hearing. There is a certain character of robustness and heroism in some of the themes, especially in the dialogues. Here also can be found a dynamic rhythmic vitality instead of the use of oddly dotted patterns for effect. In more contemplative works there can be found a truly profound sentiment. Undoubtedly inspired as well by the awesome sculptured decorations, the beautiful glass windows and the colorful tapestries of the cathedral itself, de Grigny manifests

a truly religious character in his musical thought. One has but to hear in proper setting his lofty "Récit de Tierce en Taille" to realize that a man of profound religious conviction was its composer. Also to be noted are the elegance and refinement of style so in evidence even in the least significant of the compositions. And, finally, in the general science or concept of musical writing de Grigny surpasses his contemporary countrymen. A certain inevitability appears in his music as it is heard. Every note, each phrase, all fit into a preconceived whole which seemingly could not have occurred in any other way. Here is to be found the sure test of a composer and de Grigny emerges as a master.

It is not difficult at all to locate these characteristics in the works themselves. In the first setting in the mass, the "Première Kyrie en Taille," can be found a boldness expressed by continuing dissonance. Four-part counterpoint occurs around the theme, the counterpoint being imitative and colorfully embellished. The theme occurs in whole notes within this structure, composed predominantly of eighth notes. Herein can be noted a symmetry of development and a continuity of form.

The Fugue on the same "kyrie" subject, the second piece in the mass, is a very sustained work. It is highly expressive, considerably ornamented and dissonant. The falling sixteenth-note figures produce a very elevated effect. The conclusion is syncopated and ornamented. The piece is very well worked out and is proof of de Grigny's artistry in the techniques of composition. Attention to proper registration is of paramount importance. It is composed in such a way as to have two voices sounding on the cornet and two on the cromorne with a fifth voice occurring in the pedals on a stop of four-foot length.

The third piece, "Cromorne en Taille a Deux Parties," is a marvelous example of the composer's ability to conceive a piece of rare suspension. The right hand performs two voices played on eight-foot foundation stops, while the left hand executes two parts on the cromorne stop, the pedals playing a fifth part. The two solo parts are in imitation as are the other two upper parts. This is a beautiful work, one of great intensity and contemplation. It is filled with emotional restraint and decorated with profuse and vital ornamentation.

The sixth composition in the mass, "Et in Terra Pax," is a lyrical and flowing setting in 6/4 meter. This is an excellent example of the interesting treatment which can be constructed within the bounds of a simple, non-harmonic plain-song theme. Although the work is but a little more than one page in length, it is a true masterpiece in miniature. Herein dissonances are treated boldly and embellishment is effective. The conclusion is one of rather daring harmonic consequences for the period in which it was written. The theme occurs on a solo stop of probably four-foot length and the four-part contrapuntal texture surrounds the theme. Herein is a highly successful solution to the real problem of providing a worthwhile work which involves setting up a consonant harmonic pattern upon each long note of the chant. This, coupled with the fact that only one note of the theme occurs per measure and further that one does occur at the beginning of each measure, offers a real problem to the composer.

The three settings of the hymn "Pange Lingua" are indeed representative of the deep religious thought evidenced throughout de Grigny's works. In the first verse the theme occurs in the tenor supported by three other voices. Notable in this setting is the rhythmic interest and intensity of the writing itself. The theme is composed of a five-note falling figure suggestive of the great Fugue in five parts found in the mass. This piece of three pages is beautifully constructed in imitative fashion. Although an expansive work in conception, it is very coherent and musically symmetrical. The setting of the second verse is in the form of a fugue in five voices. This too is a broadly conceived work of considerable length for a French fugue of this period. The piece is highly embellished and is filled with tension, created by much dissonant movement. De Grigny's mastery of structure is in evidence in the strength of the texture of this work. It is colorful and

HOLD ORGAN HISTORICAL SOCIETY ANNUAL MEETING

The Organ Historical Society held its second annual meeting June 24 in the guild room of Trinity Church, New York City, with twenty-four present from eight states. A president pro-tem, Barbara Owen, and an acting treasurer, Kenneth F. Simmons, were elected and three committees appointed: incorporation, Richard C. Simonton, chairman; constitution, Edgar B roadway, chairman, and specific aims, Thomas Eader, chairman. Mr. Simmons will continue as editor of *The Tracker* with Albert F. Robinson as publisher.

Following luncheon in the church cafeteria, a tour of old organs in the lower Manhattan area was conducted by Miss Owen.

NEW YORK'S TRINITY CHURCH LISTS AUGUST ORGANISTS

Recitalists in the month of August for the Wednesday and Friday noon programs in Trinity Church, New York City, in addition to George Mead, organist of Trinity, and Robert Arnold, associate organist, were: Charles Ennis, Samuel Walter, Kimball Darling and John Weaver.

highly developed musically. The third verse is a "Récit du Chant." This work is well known compared to most of the others listed thus far, since it is readily available in present-day anthologies. The chant theme enters after seven measures of introductory material. The whole work is typical of that element of loftiness which pervades the composer's contemplative pieces. The intensity of the theme in its embellished form could only have been conceived by a master composer.

In the "Offertoire sur les Grands Jeux," found in the mass, one finds a work of somewhat considerable length. The piece is planned in two distinct sections and a third concluding section. The first division is in a 4/4 metric pattern. This section begins in fugal fashion only to develop later into a setting of a solo-type theme heard against a contrapuntal background. There is some alternation in registration as some quasi-echo passages are introduced. The second section appears in a 6/4 metric pattern. A rather lengthy fugal introduction develops into a statement and reply pattern with manual alternations occurring one measure apart. A seventeen-measure stretto over a pedal point concludes the large work. Here again continuity of form is obvious. There is a certain heroic character in the themes which are further marked by vigorous presentation.

Mere mention of the famous Fugue in five voices from the mass will be sufficient here. It occurs in contemporary anthologies and is surely well known. A simple five-note scalar figure is expanded into a most profound and highly elevated composition. Its only surpassing work, the "Récit de Tierce en Taille," is without doubt the most intense composition ever composed for the organ. The title means, of course, a recitation or theme in the tenor part played upon the *jeu de tierce*. This is a very provocative piece of ornamental writing. It is truly a profound expression of elevated thought. Much linear motion is achieved in this work by profuse ornamentation. The theme appears everywhere either in exact form or in suggested imitation. Upon first hearing or playing the work seems to be a thorough-composed piece, but upon close inspection one finds that de Grigny's genius for design has given this impression in a work which contains continual repetitions in part or in whole of almost everything with which it begins. It is a work of vast poetical beauty and somber reflectiveness. The ornateness of the theme is perhaps suggestive of the ornate sculpture work in the cathedral and the intense atmosphere of the whole piece is one in which we can sense the ceiling of heaven in a world all the musician's own for the moments in which he now lives.

To know the man Nicholas de Grigny one must perform his works. To do this one needs patience, historical perspective and understanding of the musical flexibility necessary for the expressive manner of ornamental execution. With these qualities in evidence in performance, de Grigny, from an obscure, remote, provincial organist, becomes a dynamic musical personality.



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Three New Anthem Volumes Received; Augsburg Carols

A comparatively small amount of new music reached this reviewer's desk while he attended the I.C.O. in London, but some of it was above average in quality. Augsburg Publishing House sent the largest packet and included some useful and beautiful carols. Marie Pooler has done a lovely arrangement of the Danish "A Child Is Born in Bethlehem" with a treble solo part. There are two arrangements by Paul Christiansen, a Wendish (east German Slav) "Mary Sat Spinning" with hummed background and a simple solo and a "Mexican Christmas Procession" which would serve that purpose admirably. Oscar Overby's old Spanish "Guest from Heaven" offers a delightful tune in both SATB and SSA voicings. Raphael's "Ring Bells, Ring" accompanies a pleasing solo with a delicate "alleluia" figure. Cassler's "Jesus Mild, Holy Child" is an unaccompanied piece with many uses. The same composer's "Come, Holy Ghost, Creator Blest" is excellent two-part accompanied canon writing for disciplined singers.

Richard Warner turns up in Augsburg's list with two short, strong anthems for general use: "O Lord of Heaven" and "Come, Let Us Join Our Cheerful Songs." Austin Lovelace's "Only Begotten, Word of God" is largely unison and much of it is chanted; it is off the beaten track. Daniel Moe's "O Jesus Christ, to Thee May Hymns Be Rising" elaborates his own hymn into a not-difficult, rather vital hymn-anthem.

Two little Flor Peeters Christmas pieces are also from Augsburg's choral catalog. His "Prayer on Christmas Eve" is full of charm and tenderness. His "In Excelsis Gloria" is not quite so individual but is very good writing. Paul Christiansen's four "Sketches from Revelation" will probably be most effective done as a group by a trained unaccompanied choir. For such college or similar group, Frank Pooler's "Thou Art Worthly" is another attractive item. Augsburg's "Rejoice in the Lord" is a volume of short SAB anthems including material for various seasons; some of it is familiar but it could be very useful.

Another collection to see is Concordia's "The Morning Star Choir Book." Largely seventeenth- and eighteenth-century music in well-made two-part arrangements by Weinhorst, it is suitable for a wide variety of two-part situations. Also from Concordia is Bunjes' careful and informative editing of a Buxtehude cantata, translated "Every Word and Thought." There are helpful suggestions for organ registration and performance and a string orchestra may be used. Some of the choruses have some ornamental roudades but the overall level is not too difficult.

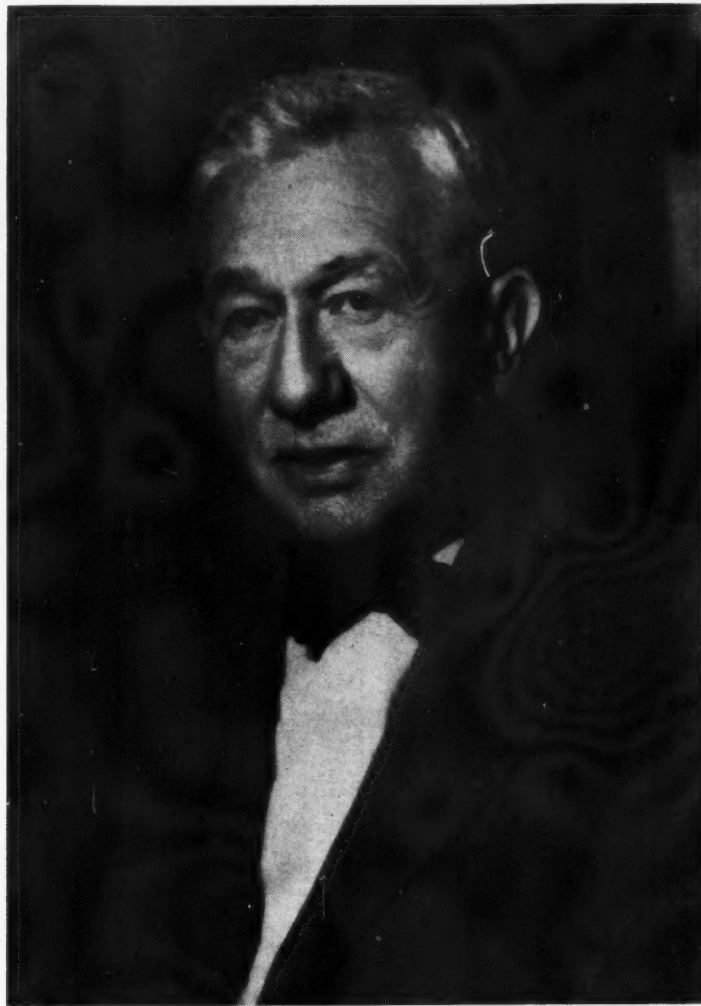
Novello material, available from British American or H. W. Gray, includes an interesting old work and several new ones. The Gibbons "This Is the Record of John" really needs a contra-tenor or male alto for its solos; its prefatory notes are scholarly. The new works are SAB. Two by Eric Thiman, "The Spacious Firmament" and "Christ Is Our Corner Stone," use much unison and are easy and effective. Three by Lloyd Webber, "O for a Closer Walk with God," "Sing O Heavens" (Thanksgiving) and "O Holy Spirit, Lord of Grace," and Pritchard's "Come, My Soul, Thou Must Be Waking" should be equally welcome for the SAB situation.

G. Schirmer publishes a big, dramatic Advent anthem by Coke-Jephcott for choirs for whom wide ranges, rhythmic independence and divisi are no problems. The composer, as usual, provides a brilliant organ part.

Three short excerpts from Clokey's "A Rose from Syria" are grouped as a "Thanksgiving Trilogy" (Shawnee Press). Good use is made of various soloists. Hallstrom's "Slumber, O Holy Child" sets a familiar tune in a simple SSA arrangement accompaniment.

The Oxford Easy Anthem Book (Oxford University Press) is a bound volume of fifty anthems, short and of considerable variety, from the Oxford and other catalogs. The emphasis is on English composers but there is a good seasoning of Bach and others. There are a very few duplications from other collections and a

S. LEWIS ELMER, WHO RECEIVED HONORS



S. LEWIS ELMER, D.H.L., A.A.G.O., F.T.C.L., F.R.C.O., national president of the American Guild of Organists, was the recipient of many special honors at the I.C.O. Along with Gordon D. Jeffery, president of the Canadian College of Organists, he was elected to fellowship, honoris causa, in the Royal College of Organists.

Dr. and Mrs. Elmer, Mr. Jeffery and Sir William and Lady McKie were received at Clarence House by Her Majesty Queen Elizabeth, the Queen Mother, and Princess Margaret Rose.

Dr. Elmer and Mr. Jeffery were elected sponsors of the Incorporated Association of Organists.

HOKANS TO SPEND SEASON IN PARIS ON FULBRIGHT

As recipient of a Fulbright scholarship, Henry Hokans left in August for a year's study at the Paris Conservatory and with Pierre Cochereau, organist of Notre Dame. His wife and two children accompanied him. Mr. Hokans will resume his duties as organist and choirmaster of All Saints' Episcopal Church, Worcester, Mass., and organist of the Worcester art museum upon his return. Barclay Wood will serve as interim organist at All Saints' Church for the year.

Picture Credits

Our front page picture was taken especially for THE DIAPASON by the Woburn Studios, London, who also supplied us with the fine official congress picture which occupies pages 22 and 23. The snapshots at the Novello reception on page 17 are two of five taken especially for us by the editor of *Music and Musicians*. The pre-flight picture on page 2 was given to us by the Pan-American Airlines.

THE DIAPASON was obliged to purchase the banquet picture on page 41 from Rawood, Ltd., London.

G. RICORDI and Company, Italian music publisher most familiar to American buyers, is sponsoring a competition for a one-act lyric opera in observance of the firm's 150th anniversary.

good deal of worthy material. The World Library of Sacred Music has issued Han Van Hoert's arrangement of "Praise to the Lord" for combined choirs and the same writer's "Hail Mary" with English text. "Feast Day Melodies" is designed for Roman Catholic home use. It incorporates various chant styles and some of the texts are translated from the official liturgy. Lutheran and Anglican directors may find use for some of the material as introits and responses.—F.C.

Highlights of the Congress

Picking a few events from a series of memorable ones is not an easy task. All of the I.C.O. will remain an everlasting memory to each person fortunate enough to attend. But here are a few peaks which seem to us to tower above the others:

The moving splendor and colorful pageantry of the opening service at Westminster Abbey where impeccable performance of noble music was almost lost to the awe and wonder of the occasion.

Robert Baker's recital at the Temple Church, a striking exhibition of the highest realization of what American playing standards are becoming.

The lovely sound of the Golden Age Singers at the Musica Britannica concert.

The unique setting and the delightful atmosphere of the afternoon musicale at Cleveland Lodge, Dorking, where delegates were guests of Lady Susi Jeans.

The exciting performance of Walton's "Belshazzar's Feast" at the promenade concert at Royal Albert Hall, in which the British demonstrated again their mastery of the massed chorus.

Marilyn Mason's remarkable realization of the Schoenberg Variations on a Recitative which shone out brightly in a wholly satisfying program containing some first-rate ensemble playing.

Dr. All's delightful song-and-dance demonstration of excerpts from Beumont's Twentieth-Century Folk Mass.

Harold Darke's complete justification of the traditional British organist's "way of life" in a thoroughly uncompromising and wholly enjoyable recital at St. Michael's, Cornhill.

Joseph Cooper's hilarious caricature of organists and organ fugues at the congress dinner.

The fine singing of the choir and Dean Matthews' short but exquisite sermon in the final service at St. Paul's Cathedral.

Selected Christmas Materials

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- Let Us Now Our Voices Raise *Hokansen* #3078 SSA-Junior Choir .20

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Advent •

- Lo, He Comes With Clouds Descending *Henry Overley* #2145 SATB .20

Christmas •

- Little Jesus Came to Town *Will James* #2144 SATB (Also, SSA-#3064) .20
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Programs of Recitals

Alexander Schreiner, Salt Lake City, Utah—Dr. Schreiner was sponsored in a recital at Central Washington College of Education July 8. He included the following: "I Long for Thee, My Saviour," "If Thou but Suffer God to Guide Thee" and "Cathedral" Prelude and Fugue in E minor, Bach; Sonata 1 in F minor, Mendelssohn; Fantaisie in A major, Franck; "Meditation Religieuse," Mulet; "Hunting Horn," Schreiner; "Naiades" and "Westminster" Carillon, Vierne.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following at recent pre-service recitals at the Church of the Pilgrims: "How Bright Shines," Drischner; Prelude, Interlude, Postlude, Scherzo and "Festal" Finale, Ratcliffe; Procession, "Arabesque" and "Pageant," Jackson; Chorale Preludes, Karg-Elert, Drischner and Schroeder; "Helmsley," Lloyd Webber; Church Sonata, Caldara; "All Glory, Laud and Honor," Bender; "Victory," Lang; "St. Fulbert," Slater; "Horsley," Thiman; Fantasy on "Easter Hymn" and Epilogue on "Dix," Harris; Prologue on "Ascension" and "St. Theodulph," Willan; "Rockingham," Norman Gilbert; "Stuttgart" and "Lasst uns erfrauen," Peeters; Prelude and Fugue in D, Dubois; "Land of Rest," "Sine Nomine" and "Were You There?," Sowerby; Invocation and Allegro Gioioso, John Cook; "Four Diversions," Statham.

Robert Lodine, F.A.G.O., Evanston, Ill.—Mr. Lodine played an all-Messiaen recital July 16 at St. Luke's Episcopal Church in partial fulfillment of requirements for the degree doctor of music at Northwestern University. Included were the following: "Apparition de l'Eglise Eternelle," "Le Banquet Celeste," Movements 3 and 4, "L'Ascension," Movements 1, 2 and 6, "Les Corps Glorieux," Communion, "Messe de la Pentecote," "La Vierge et l'Enfant," "Les Bergers," "Desseins Eternels" and "Dieu parmi Nous," "La Nativité du Seigneur."

Donald Ingram, Stonington, Conn.—Mr. Ingram, assisted by George Kent, trumpet, played the following program at the United Church July 7: Psalm 19, Marcello; Three Pieces for trumpet and organ, Telemann; Flute Solo, Arne; Prelude and Fugue in D, Buxtehude; "If Thou but Suffer God to Guide Thee" and "Bide with Us, Lord Jesus Christ," Bach; Concerto for trumpet and organ, Haydn; "Greensleeves," Vaughan Williams; "Quem Pastores" and "A Babe Is Born in Bethlehem," Walcha; Fantaisie in F minor, K.608, Mozart.

Ray Pylant Ferguson, Syracuse, N. Y.—Mr. Ferguson played a recital June 16 at Aeolian Hall in London, Ont., Canada, under the auspices of the London School of Church Music. His program: Prelude and Fugue in D major, "Dies sind die Heil'gen zehn Gebot" and "Wenn wir in höchsten Nöten sein," Bach; Partita on "Nun komm der Heiden Heiland," Distler; Chorale in E major, Franck; Prelude and Fugue in G minor, Dupré; "Elegie," Peeters; "Dieu parmi Nous," Messiaen.

Pupils of Walden B. Cox, Millville, N. J.—Michael Chiola, Joyce Morrison, Leendert Hoekmann and Lynne Newcomb played a recital June 23 at the First Methodist Church. Their program: Rigaudon, Campra; "Toward Evening," Ellsasser; Concert Overture in E flat, Faulkes; Intermezzo, Rogers; Allegro and Adagio, Sonata 3, Gullmant; Capriccio, Lemaigre; Concert Overture in A, Maitland; "A Little Red Lark," Clokey; Toccata, Nevin.

Diana Jill Hickerson, Wichita, Kans.—Miss Hickerson, pupil of Reno B. Myers at the Wichita School of Fine Arts, played a recital July 14 at the Asbury Methodist Church, programming the following: Canonza in D minor, Bach; Preludio and Adagio, Sonata 3, Gullmant; Suite, Rogers; "Resurrection Morn," Johnston; "Hebrew Prayer of Thanksgiving," Gaul; Grand Aria for organ and piano, Demarest.

Mrs. Robert C. Milham, Aiken, S. C.—Mrs. Milham played a recital June 23 at the Francis Asbury Methodist Church, Greenville. Her program included these numbers: Rondo, Bull; Trumpet Voluntary, Purcell; "My Heart Is Filled with Longing" and Toccata and Fugue in D minor, Bach; "The Cuckoo," Daquin-Biggs; Chorale in A minor, Franck; Meditation on "Brother James Air," Darke; "O Filii et Filiae," Farnam.

Homer Humphrey, Boston, Mass.—Mr. Humphrey played the following program July 16 at the city hall in Portland, Maine: Chorale, Bossi; Grande Piece Symphonique, Franck; Prelude and Fugue in A major, Bach; Fugue in C major, Buxtehude; Moderato Cantabile, Symphony 8, Widor; "Carillon de Westminster," Vierne.

Erich von Behren, Chicago—Mr. von Behren appeared in a joint recital July 19 with Mary Lou Murphy, soprano, at Lutkin Hall, Evanston, Ill., in partial fulfillment of the degree master of music education at Northwestern University. His numbers: Concerto 2 in A minor, Vivaldi-Bach; Chorale in A minor, Franck.

Students of Chester N. Channon and Alexander Boggs Ryan, Commerce, Tex.—Margaret Freeman Ferrell, Doris Lambert, Martha Haywood, Myra Erwin, Mary Clegg Kesler, Carol Hutto, Mary Pat Newell, Pat Gray and Billy Tom Knight played a student recital in the auditorium at East Texas State College May 22. The program: Aria, "Cantate Domino," Buxtehude-Nevins; Fugue on the Kyrle, Couperin; Sonatina, "God's Time Is the Best," Bach-Gullmant; Allegro Maestoso, Sonata in C minor, Gullmant; "Noel," "Esquisses Byzantines," Mulet; "I Call to Thee, Lord Jesus Christ," Bach; Psalm 19, Marcello; "Christ Lay in the Bonds of Death," Bach; Larghetto, Sonata 10, Handel; Sonata in D, Mendelssohn; "Greensleeves," Vaughan Williams; "Abide with Us," Weinberger; "O Filii et Filiae," Farnam.

Luther T. Spayde, Fayette, Mo.—Mr. Spayde was sponsored in a recital by the Montana State University school of music and the Montana State Teachers Association July 28. The program: Sonatina, Ritter; Basse et Dessus de Trompette, Clerambault; Benedictus, Couperin; Toccata and Fugue in D minor, Bach; Adagio, Fiocco; Flute Solo, Arne; "Te Deum," Langlais; Partita on "Virgo Prudentissima," Muset; Canzona, Sonata in C minor, Whitlock; "Capriccio on the Notes of the Cuckoo," Purvis; "Jagged Peaks in the Starlight," Clokey; Toccata, Symphony 5, Widor.

Alexander Boggs Ryan, Commerce, Tex.—Mr. Ryan played a recital in observance of national music week May 7 at the Central Presbyterian Church, Paris, Tex. His program included the following: Prelude and Fugue in E minor (Cathedral), Bach; Larghetto, Concerto 10, Handel; Dialogue, Clerambault; Trumpet Tune and Air, Purcell; Con Moto Maestoso, Sonata in A major, Mendelssohn; "Chant de May," Jongen; "Toplady," Bingham; Adagio Molto, Sonata in E minor, Herbert Manney; "Alleluia, Pascha Nostra," Titcomb.

Robert Lynn, A.A.G.O., Meadville, Pa.—Mr. Lynn was sponsored by the Colorado Chapter of the A.G.O. and Colorado College in a recital Aug. 5 at Grace Episcopal Church. His program included these compositions: "Joy Is Born Today," Bernard Christensen; Fantaisie in G major, "Christ Lay in the Bonds of Death" and "Christ Our Lord to Jordan Came," Bach; Passacaglia in D minor, Buxtehude; Mass for Convents, Couperin; Partita "Come Now, Saviour of the Gentiles," Distler.

Walter E. Eichinger, F.A.G.O., Seattle, Wash.—Mr. Eichinger played a faculty recital for the University of Washington July 2 at the University Methodist Temple. His program: Noel in G major, Daquin; Ayre and Gavot, Arne; Toccata, Adagio and Fugue in C major, Bach; Rhythmic Trumpet, Bingham; "Poems of Exultation," McKay (first performance); Prelude on "The King's Majesty," Sowerby; "The Star Proclaims the King Is Here" and "O Sacred Head," Peeters; Fanfare, Wyton.

Herbert White, Ellensburg, Wash.—Central Washington College of Education heard Mr. White's faculty recital in the college auditorium Aug. 5. His program: First Movement, Sonata in G, Bennett; "Harlequin's Serenade" and "Lament of Columba," "Carnival" Suite, Crandell; Fast and Perky, Sonatina, Sowerby; Scherzo, Litaize; "Litany," Alain; "My Heart Is Filled with Longing," Langlais; Prelude and Fugue in G minor, Dupré.

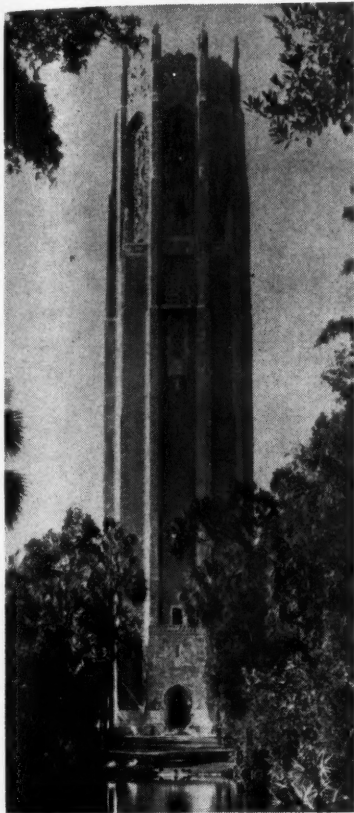
Daniel H. Pettke, F.A.G.O., South Bend, Ind.—The department of music at the University of Notre Dame sponsored Mr. Pettke in an all-Bach recital July 21 at the Sacred Heart Church. The program: Passacaglia and Fugue in C minor, Prelude and Fugue in D major, Andante and Adagio e Dolce, Trio-Sonata 3 in D minor, Toccata and Fugue in D minor, "Meine Seele erhebt den Herren," "Von Gott will ich nicht lassen," Fantaisie and Fugue in G minor.

Edward Mondello, Chicago—Mr. Mondello played these numbers at a recital in Rockefeller Memorial Chapel, the University of Chicago, July 30: Passacaglia in D minor, Buxtehude; Prelude and Fugue in C major, "Ich ruf zu Dir" and Fantaisie in G minor, Bach; Chorale in A minor, Franck; "Charterhouse," Sowerby; Chaconne in A minor, David.

Frank Sherrill, Syracuse, N. Y.—Mr. Sherrill played a recital in the Duke University chapel Aug. 4, including the following: Offertoire sur les Grands Jeux, Couperin; "Ich ruf zu dir," "Kommst du nun, Jesu, vom Himmel herunter" and Fugue on the "Magnificat," Bach; Chorale in B minor, Franck; "Serene Alleluia," Messiaen; Grand Choeur Dialogue, Gigout.

Carol Telger, Terrell, Tex.—Miss Telger, pupil of John D. Hammond, played the following recital Aug. 4 at the First Christian Church: Concerto in F major, Handel; Concerto in A minor and Toccata and Fugue in D minor, Bach; Adagio, "Modal" Suite, Peeters; Chorale in A minor, Franck.

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OUTDOOR ALL-BACH CONCERT
GIVEN AT WESTON CENTER

Some 500 people attended the all-Bach concert on the grounds of the Weston, Conn., Music Center July 5. Featured were Agi Jambor, pianist, and the Bach Cantata Chorus. Accompanied by a string quartet, two oboes, harpsichord and organ, the chorus sang Cantata 140, "Sleepers Wake!," and Cantata 104, "Thou Guide of Israel." Franklin Coates, organist and choirmaster of St. John's Episcopal Church in Bridgeport, conducted. Chester Jones and James Sparks played harpsichord and organ, respectively. The Agnus Dei, B minor Mass, and "I Would beside My Lord," St. Matthew Passion, were also heard.

This program was the first of the summer outdoor series at the center, which is owned and directed by Mr. Coates.

MUSIC PUBLISHERS' GROUP
ELECTS SLATE OF OFFICERS

The Music Publishers Association of the United States held its sixty-second annual meeting in New York City July 10 and elected new officers and new members of the board of directors as follows: Arthur A. Hauser, Theodore M. Presser Co., president; David S. Adams, Boosey & Hawkes, Inc., vice-president; Ben Grasso, Associated Music Publishers, treasurer, and Irving Brown, Chappell & Co., secretary. New members of the board of directors include: Harold Flammer, Harold Flammer, Inc.; Frederick Fox, Sam Fox Publishing Co.; E. W. Klammer, Concordia Music Publishing House; Walter Henrichsen, C. F. Peters Corp.; Robert Ward, Galaxy Music Corp., and Ira A. Wegard, Bregman, Vocco and Conn, Inc.

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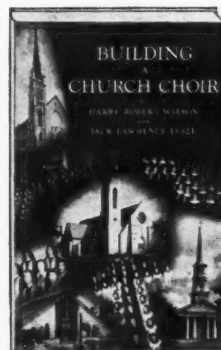
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- The Devon Union Church, Devon, Conn.
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Oklahoma Baptist University
at SHAWNEE

**CONGRESS AT LONDON
IS MEMORABLE EVENT
EXCEEDS ALL EXPECTATIONS**

**Hundreds from Many Countries Thrilled
by Recitals, Lectures, Services
in Historic Edifices — Much
Great Music Heard.**

(Continued from page 17.)

halls and so had to cut its offerings in each place to one quartet. At Goldsmiths' they played the Haydn, Opus 77, No. 2, in a jolly, hearty fashion. They were received with great enthusiasm. Tuesday was our only early-to-bed night of the week.

Wednesday Morning.

Wednesday dawned equally as fine a day as its predecessor, fair and balmy. On paper it looked to be our least tightly-packed day; it did not live up to that by-now-cherished promise. Its first two events were at St. Columba's Church of Scotland, a new edifice of an entirely different architectural character than any of our other meeting places. Simple almost to severity, its white plaster interiors (it is white outside too) are relieved by a prevailing slate blue in the chandeliers and hangings. Blue also predominates in the one simple, round stained glass window of the church which is placed above the altar; its St. Andrew's cross is surrounded by a design in glass. The other windows are clear, sparkling quartz glass.

The ground-floor meeting hall was the scene of a paper read by George Little of Montreal. Tracing the decline of group singing from its social and artistic golden age in medieval and early renaissance times through the baroque period when it was overtaken and gradually superseded by instrumental music, Mr. Little concluded with a survey of what seemed to him the sad state of choral affairs, especially in his home city. His look toward the future was not without hope. This writer felt that in covering so much already familiar ground, Mr. Little's paper might have been more at home in a college lecture hall. He was received cordially by a very good representation.

Craighead Recital.

In the church itself after hardly a breath of air, David Craighead played a program of music by contemporary Americans. The new Walker organ whose designers boast that it is "entirely free of baroque tendencies" seems to us entirely undistinguished in sound—in no way objectionable or controversial, but never moving, exciting or endearing. Though it was hardly the perfect instrument for Mr. Craighead's kind of program, his results on it were a tribute to his skill, ingenuity and color sense. Bingham's familiar "Baroques" Suite was sensible and its popular "Rhythmic Trumpet" movement made an especially good impression. It was more possible in this church to watch people's faces; much British satisfaction was evident during the Bingham.

Faces clouded a bit during Copland's "Preamble for a Solemn Occasion." Mr. Craighead gave a colorful orchestral recital to this powerful work but it is not organ music in any sense even when its difficulties and awkward patches are negotiated with Mr. Craighead's skill. The Noehren Sonata was clearly projected and proved a highly listenable short three-movement work with marked individuality. Gardner Read's Three Preludes on Old Southern Hymns made a genuine hit. The sparkling jig fugue on "My Soul Forsakes Her Vain Delight" was "audience-organ" at its best. The meandering figuration of "Thou Man of Grief" was appealingly registered and the marching chord figure of "On Jordan's Stormy Banks" was projected with a delightful naivete.

Mr. Craighead's revelation of the Sowerby "Requiescat in Pace" was extraordinarily moving. From poignant sorrow through exaltation he communicated the fine work's emotions surely and directly. The impression this piece made on the British organists was profound.

Robert Russell Bennett's Sonata was, this writer is convinced, an unfortunate choice for this occasion. He watched the many British faces about him and saw on them shock, disbelief and a feeling of betrayal. This was not the fault of the piece,

which is fascinating in many ways, nor of Mr. Craighead, who played it brilliantly, but rather of the combination of the occasion, the place and the audience. Those of us who know the full background of the composer (this writer has had considerable personal association with this foremost American stage-music craftsman) enjoyed the youthful, often-derived work with its strong overtones of French post-impressionism and Stravinsky. At Eastman School or in New York this sonata would have been an ideal closer; here it certainly was not.

Typical Occurrence.

Leonard Tanner, organist of the Holy Trinity Church, Coventry, filled his little car with a group of us for a ride about fashionable Mayfair and Kensington, then back through working-class districts, past many historic spots and on to the House of Peter for luncheon. Thereafter we boarded buses for Addington Palace in Surrey for a so-called choral workshop at the Royal School of Church Music. The old bishop's palace is a delightful place in beautiful surroundings and the school is doubtless doing an important and much-needed work. On the other hand, its director might profit greatly by attending an American workshop and observing some of the enunciation, tone and learning techniques developed in our country within the last two decades. What overseas visitors at the palace jokingly called a "sales-pitch" ended the afternoon after a tour of the building and grounds and tea on the rolling lawn. The boys in residence there on scholarship for a short summer course were a fine, friendly group, selected by competition from all parts of the country.

Promenade Concert.

The buses returned to London in time to allow for a hastily-bolted meal before the promenade concert by the BBC Symphony at Royal Albert Hall. The program was of music by Bach and William Walton. Appropriately it started with a combination of the two: a suite from "The Wise Virgins" ballet which Walton concocted from Bach music. The suite contained a number of items very familiar to organists: the "Herzlich thut mich verlangen" prelude, "Sheep Shall Safely Graze" and the cantata excerpt many choirs sing as "Awake, Thou Wintry Earth." John Hollingsworth conducted this and also the Walton viola concerto which was played authoritatively by Frederick Riddle. Sir Malcolm Sargent was at the helm for the evening's *piece de resistance*, the mighty "Belshazzar's Feast." A chorus of more than four-hundred, the great orchestra and baritone Dennis Noble gave this real masterpiece its ultimate performance. In the massed choir category the British are without peer. This combination of the BBC Chorus, the BBC Choral Society and the Royal Choral Society literally has everything: tone, precision, excitement, clarity of diction, appearance, discipline. Here was oratorio singing beyond comparison. Probably the long program should have ended at this point.

Richardson on Albert Hall Organ.

After the "interval," Arnold Richardson played the enormous Royal Albert Hall organ. This portion of the program epitomized what many American organists do not like about English organs (some of them) and organ playing. Not many of us have been bombarded for so many consecutive minutes by fatter diapasons, threatened by more commanding chorus reeds or deafened by a more acrobatically pumped crescendo pedal. That the organ can make a beautiful sound was demonstrated in the first chorale prelude "Schmücke dich," which nevertheless was neither in registration nor in rhythmic continuity very satisfactory. The "Valet will ich" chorale allowed its already full, thick figuration to be frightened into unheard submission by the assault of an overpowering pedal.

The BBC Chorus of forty-one voices under Leslie Woodgate sang the motet "Sing Ye to the Lord" with finesse. English soprano sections in small groups sound to us a bit hoity and too prominent even when soft. And the singing was a bit less rhythmic and vital than what we hear in such American groups as the Robert Shaw or Roger Wagner chorales. Nor is the small group enunciation either as clean or as meaningful.

To close the interesting evening and the full day, Mr. Richardson played the monumental Passacaglia and Fugue. Registrations which to many Americans were turgid and muddy, unjustified metrical liberties and finally full organ which nearly blasted us off our balcony perches characterized his presentation. His Gigout B minor Toccata encore, full of nervous crescendo pedal, simply could not be heard. It was one mighty ear-splitting blur. But . . . people like it. They recalled him again and again, stamped their feet and "bravod" vociferously.

Thursday's Grind.

Thursday was, we knew, to be one of our longer and more strenuous days and even before it started a feeling of exhaustion was becoming pretty general. And the day itself was an exceptionally warm one for London. Our first event was Leo Sowerby's lecture on "Composition in Relation to the Church and Allied Fields in America." The pre-American historical survey was perhaps superfluous, but his summary of the American church music scene was extraordinarily informative and authoritative. He became very specific toward the end with a listing of our leading church composers and a weighing of some of their individual works. His modest omission of his own name prompted some pleasant by-play at the end by chairman Gerald Knight.

Our morning recital was one we had all awaited: Ralph Downes playing the organ at the Brompton Oratory. The organ is Mr. Downes' own design and is considered one of the more controversial organs in London. It fits its handsome building admirably and Mr. Downes' exact knowledge of the instrument and the reverberant building were a joy to hear. The program, "A Miniature Anthology of English Organ Music," was scholarly rather than virtuoso and it revealed a very solid, sensitive player as well as a musicologist. Of the music played we were especially delighted with the Stanley Voluntary 8. The organ had admirable clarity and except for the louder reeds had a fine sound. The closing "Fons Amoris" by Malcolm Williamson had special interest for Mr. Downes' careful exploitation of the building reverberation was an integral part of the music.

After luncheon Leslie R. Spelman gave a remarkably detailed and specific lecture on "Organ Teaching: Methods and Repertory," citing chapter and verse on such matters as beginning textbooks, supplementary teaching materials, pre-organ preparation, practice techniques, etc. In the book of congress lectures the paper by Dr. Spelman is likely to be consulted again and again.

C.C.O. Represented.

Dr. Charles Peaker was unable to be present and his lecture was read by a colleague. Many delegates, including this reporter, decided to postpone acquaintance with Dr. Peaker's ideas until the book of lectures comes off the press. None of us would have played hookey had the witty Dr. Peaker been present in person.

Gerald Bales gave a good account of himself on the large, not-new Willis rebuild at the Westminster Cathedral. Using the old console (the newer one in the apse has too great a time lag for recital purposes), Mr. Bales was handicapped by lack of adjustable combinations, but he gave a very good picture of a generally good-sounding instrument. His performance of the Bach D major Prelude and Fugue was a very satisfying one. The warm strings emphasized the romantic character of Howells' Psalm Prelude 2. A Gigue by Frederick Karam (former pupil of Mr. Bales) with folkish thematic material was projected with lightness and humor. The familiar closer, Willan's Introduction, Passacaglia and Fugue, was an excellent performance with Reger-like contrasts. The C.C.O. made an excellent choice in Mr. Bales to represent its playing standards.

Evening at the Abbey.

Wonderful Westminster Abbey was again the scene of a major event in the congress. Marilyn Mason was in fine form and had done a remarkably successful job of mastering the problems of the abbey organ. At least from the nave, the balance between the organ and the Harvey Phillips Orchestra was uniformly good and the concerted numbers left little to be desired. The entire program provoked some of the greatest enthusiasm of the whole

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congress. Opening with the Handel Concerto 5, consistently projected with style and shape, Dr. Mason followed with a stunning performance of a work full of pitfalls, Schoenberg's Variations on a Recitative, a genuine musical achievement on the abbey organ; Dr. Mason merits the highest praise of all for this. The Camidge Concerto, which Chicagoans heard Dr. Mason play in Rockefeller Chapel last spring, was played even better here. Bingham's "Connecticut Suite," blending the orchestra and organ into such fine homogeneity, was conducted with zest and meaning by Searle Wright, and Miss Mason's role in the proceedings could hardly have been better. A Philip James Sonata movement was projected with sentiment as a breather before Sowerby's Classic Concerto. This fine little work with Dr. Sowerby at the helm was delightfully played. At eleven, with the enthusiastic audience finally shooed from the edifice, the concerted numbers were played again for a BBC tape. Dr. Mason certainly earned her rest Thursday evening. And a day which began with Sowerby ended with Sowerby.

Congress' Closing Day.

The closing day of the congress was properly designed to contain many high points. The annual general meeting of the Incorporated Association of Organists at ten in the morning attracted mainly of-

DELEGATES ENJOYING FEAST AND FELLOWSHIP IN THE CONNAUGHT ROOMS



ficialdom but many of us less official delegates occupied standing room in the Skinners Hall for the presidential address by Dr. W. Greenhouse Allt. By his express permission we have been honored with the privilege of placing this address in our columns. Notable both for wit and idealism it was infused with many other qualities by Dr. Allt's warmth and sincerity. A most jolly episode in his address was his satiric attack, with personal vocal illustration, on certain trends in our church music, represented by fragments of Beaumont's Twentieth Century Folk Mass accompanied appropriately with beguine and rock-and-roll gestures where these seemed to be called for.

Dr. Darke's Recital.

Many of us regretted that Dr. Harold Darke's recital had not been heard earlier in the congress since it would have provided us with a fine standard for judgment. Here was the most British event, we thought, of the whole congress: a distinguished British musician noted for his many compositions for the church, an organist of great gifts and accomplishment, playing on a very British, very "diapasonish" organ a program made up almost entirely of nineteenth- and early twentieth-century British organ music. Here was a credo of a great school of organists and church musicians, the simon-pure thing—no choirs, no ten-century history, no hybrid organ sound. As English as Yorkshire pudding with no hint of virtuosity, nothing to *impress*, we thought his recital just plain wonderful. Aside from Dr. Darke's own Fantasy near the end—a pleasing, playable piece with great individuality and style—we found it hard to imagine any of the program played by any of our major organists on any of our contemporary organs. Parry's Fantasia and Fugue in G major, we are told, is a major war-horse among English recitalists. It was a rare experience to hear Dr. Darke play it. (It sounded in A flat, by the way, since the organ's pitch is a full half-tone sharp!) Howells' Fugue, Chorale and Epilogue would be conceivable in an American church, though in recital only in a special case. Dr. Darke communicated the emotional content directly as he displayed its architecture clearly and helpfully. Several listeners commented that while they would enjoy hearing Dr. Darke's playing of the Elgar Sonata, Opus 28, again and again, they would neither care to play it themselves nor to hear anyone else play it—a tribute both to Dr. Darke and to the rightness of this

music for him. The Whitlock Fantasia-Chorale in F sharp minor was exactly the right choice for Dr. Darke's closing.

Afternoon at St. Paul's.

From the official picture-taking on the steps through a fine recital and a beautiful service, the afternoon was spent at St. Paul's Cathedral where our host was the cathedral's eminent organist, Dr. John Dykes Bower. Only St. John the Divine in New York City can be a worse place for a recital than St. Paul's. We timed the reverberation at several places in the program at eight and a half seconds as we sat in the recommended best spot in the entire edifice, exactly under the very center of the dome, about which a pigeon chased a starling during most of the afternoon. Even from this vantage point clear listening was impossible. Dr. Dykes Bower's meticulous registration, his beautiful phrasing, his most satisfying tempos, his inspiring musical grasp—all these are pretty much lost here. The organ makes many beautiful sounds and the large choir produces some of the loveliest tone we heard in the whole congress; yet the total effect does not—indeed can not—come off in the vast reaches of the cathedral.

Dr. Dykes Bower gave a pretty classic registration to his Thomas Tomkins Voluntary and it was a finely-wrought performance. The Bach G major Prelude and Fugue, such of it as somehow reached us, was exactly to our taste in tempo and style. The solo reeds created beautiful sound in two of the chorale preludes: "Wer nur den lieben Gott" and the aria version of "Nun komm' der Heiden Heiland." The big pedal reeds overwhelmed the rest of the organ in "Valet will ich dir geben." The final Howells' "Paeon" began in rather French toccata fashion. The acoustics blurred much of this work beyond recognition.

The evensong service at St. Paul's was much less formal and full of pomp than the opening one at Westminster Abbey. The singing was unusually fine in the chants and in Howells' Magnificat and Nunc Dimittis (St. Paul's Service). The sermon by Dean W. R. Matthews was short and used its text from Psalm 150 to become a gracious tribute to the congress and to its aims and accomplishments. The sub-organist, Harry Gabb, F.R.C.O., A.R.C.M., presided skillfully at the organ for the service. It was fitting that the music of the congress which began so magnificently at Westminster Abbey should have closed just as splendidly at St. Paul's Cathedral.

Congress Dinner.

Perhaps 800 attended the final congress dinner in the grand hall of the Connaught Rooms, where a numerous and beautifully-trained staff served a sumptuous banquet. Our own Dr. S. Lewis Elmer presided with his usual graciousness and aplomb as the chairman. The acting high commissioner for Canada, a representative of the American ambassador to the Court of St. James and the president of the London County Council represented the three governments. Toasts were proposed by the chairman to the Queen, to the President of the United States, to our patron the Queen Mother and to the royal family. Sir William McKie proposed a beautiful toast to the organists from overseas, saying that "a great deal of dust has been blown out of English organs" and, touching on such difficult problems for visitors as British customs, weather and accent, remarked that "on coffee and Brussels sprouts we are vulnerable." In his response Gordon Jeffery, president of the C.C.O., quoted the quip that Americans resemble some kinds of organs "with no principles, big mouths and heavy pressure." (To Canadians, by the bye, "American" means from the North American continent.)

Searle Wright spoke for the Americans as he wittily and warmly "read his impromptu remarks" including the quip that "the English had beat us at our own game" of convention-giving, and he proposed a toast to the organists in the United Kingdom which was graciously and charmingly accepted in Dr. Allt's response.

Announcement was made of the many honors awarded overseas organists by the British. Dr. Elmer and Mr. Jeffery were awarded the F.R.C.O., honoris causa, and Mr. Jeffery the F.T.C.L. which Dr. Elmer already holds. Both were made patrons of the British organization. Delegates Rosevear, Sowerby and Wright were awarded the F.T.C.L.

For entertainment, Joseph Cooper, a striking musical satirist who numbers most of the English convention leaders among his teachers at Oxford, the Royal Academy, etc. (including Sir William and Dr. Dykes Bower), had the great hall in stitches, especially in his performance (at the piano) of a pompous organ fugue on a British popular song and in a biting caricature of a dear lady who had been singing "No Rose in All the World" for all the troops since the Boer War. His facial mobility and his physical antics were simply hilarious. And his musical

background was unbelievable. No more apt selection could have been made than this apparently very popular British TV personality.

The warmth of fellowship flowing from the bowl of the evening's conviviality nearly drowned the concerted attempts of the staff to clear the building for closing. And on the streets little cliques gathered all along the way, reluctant to end for once and all the rarest experience of a lifetime.

Flight Back.

Eight days after the congress dinner some seventy passengers of the Pocahontas gathered to make their return flight. Each person had interesting reports of his personal adventures. Several had glowing descriptions of the course at the Royal School of Church Music. Others had heard organs or climbed mountains, gone shopping in Scandinavia or Nice, in Brussels or Konstanz. Several had heard Dupré at Saint-Sulpice and marveled at his improvisations.

Braving the heavy downpour, Sir William McKie came down to wish us all "bon voyage" and to shake hands individually with the travellers. To THE DIAPASON correspondent who congratulated him again for his remarkable organization of convention detail, he expressed both relief and satisfaction. "They said we couldn't make a go of it," he said, "or that we would all go bankrupt. But the books now show that we came out even or perhaps slightly in the black." Chairman C. H. Mortlock of the business committee and Treasurer A. H. Morriss deserve special commendation in this connection.

Sir William also told of his vacation plans, which by the date of this issue will be becoming reality. A short stay in Lady McKie's native Canada and in Maine and Vermont will be strictly for rest and relaxation, he said.

Strong winds in the eastern Atlantic caused the Pocahontas to carry her wearying cargo pretty far afield—to the Azores and back to Gander before New York, nearly 1,000 miles longer than the trip over. This meant a journey of about twenty-one hours and a midmorning landing in New York. No reports of trouble with the customs officials have reached us; the tons of curios and souvenirs and snapshots by now are entertaining families and friends from the Potomac to the Colorado.

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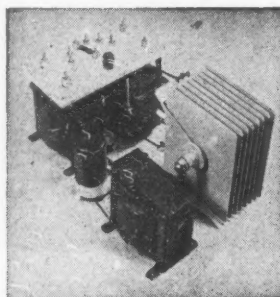
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