OCT 31 1949

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

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

Fortieth Year No. 12. Whole No. 480. CHICAGO, ILL., U. S. A., NOVEMBER 1, 1949 *Subscription $1.50 a Year—15 Cents a Copy*

OBERLIN REDESIGNS WARNER HALL ORGAN

HOLTKAMP DOES REBUILDING

Resources of Instrument Used for Recitals and Teaching in Conservatory Are Shown by New Stop Specification.

The Oberlin College Conservatory of Music has made a contract with Walter Holtkamp of Cleveland to rebuild the organ in Warner Concert Hall. The present organ is a three-manual Skinner built in 1928. The previous organ was a three-manual Roosevelt.

Warner Concert Hall is the center of conservatory life and many recitals are played there by faculty, students and visiting artists. The importance of the organ for teaching and performance has warranted emphasis on the character of its tonal scheme. Professors Leo Holden, Irene Robertson, Fenner Douglass and Grigg Fountain of the conservatory's organ department have endeavored to carry out this idea in the specifications. The conservatory also has consulted a number of organ virtuosi and teachers in the preparation of the specifications, which are as follows:

GREAT.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Grossoctav, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Quinte, 2⅔ ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Mixture, 2 ranks, 244 pipes.
Dulzian, 16 ft., 61 pipes.

SWELL.

Geigen Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Quintaton (Dolce), 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Octave Geigen, 4 ft., 61 pipes.
Bourdon, 4 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Blockflöte, 2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Cymbal, 3 ranks, 183 pipes.
Contrafagotto, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

POSITIV.

Quintadena, 8 ft., 61 pipes.
Copula, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Nazard, 2⅔ ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Cromorne, 8 ft., 61 pipes.

CHOIR (Enclosed).

Gamba, 16 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Flute Conique, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Fugara, 4 ft., 61 pipes.
Gemshorn, 2 ft., 61 pipes.
Larigot, 1⅓ ft., 61 pipes.
Clarine, 4 ft., 61 pipes.

PEDAL.

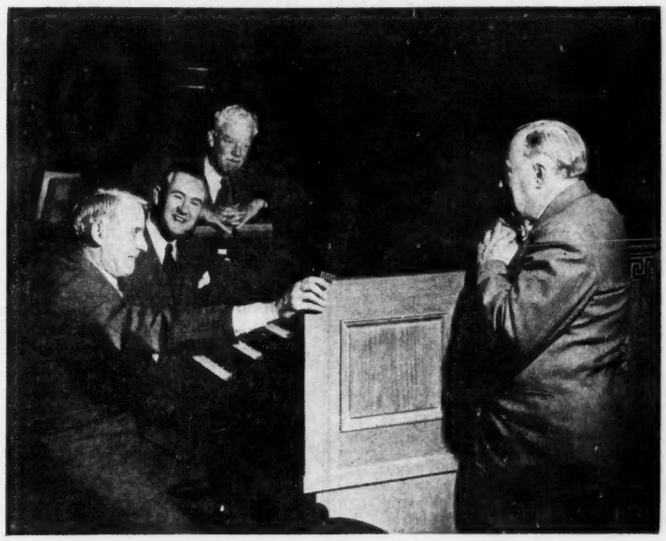
Principal, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Quintadena (from Great), 16 ft.
Octave, 8 ft., 32 pipes.
Violone, 8 ft., 32 pipes.
Flauto Dolce, 8 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Piccolo, 2 ft., 32 pipes.
Sesquialtera, 2 ranks, 64 pipes.
Mixture, 3 ranks, 96 pipes.
Posaune, 16 ft., 32 pipes.
Dulzian (from Great), 16 ft.
Trumpet, 8 ft., 32 pipes.
Schalmey, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.

Among Oberlin's twenty-two practice organs is a new instrument, installed last spring by Mr. Holtkamp. This organ and the large Challis harpsichord acquired by the conservatory some years ago are used to advantage for chamber music groups. The organ has these ranks:

Gedeckt, 16 ft., 97 pipes.
Principal, 4 ft., 73 pipes.
Quintadena, 4 ft., 61 pipes.
Mixture, 2 ranks., 122 pipes.

The enrollment of organ students at Oberlin is well over a hundred. The new department of church music is coordinated with the organ department and the various choral groups to offer professional training of large scope.

VIEWING THE NEW ORGAN IN BOSTON SYMPHONY HALL



CHARLES MUNCH, at left, conductor of the Boston Symphony Orchestra, is shown in this picture as he inspects the console of the new organ in Symphony Hall, with E. Power Biggs, G. Donald Harrison, builder of the organ, and Olin Downes, music critic of the *New York Times*.

SUNDAY MUSICAL SERVICES AT PHILADELPHIA CHURCH

Evening musical services of the First Baptist Church of Philadelphia were held on three Sundays of October, being presented at the First Presbyterian Church because of the destruction of the First Baptist building by fire last winter. The series will continue until May. Oct. 16 Faure's "Requiem" was sung, Oct. 23 Mendelssohn's "Hear My Prayer" and Bach's "Strike, Thou Hour," and Oct. 30 the Mozart "Requiem." On Nov. 6 Gounod's St. Cecilia Mass will be heard. Charles Allan Romero, the new organist of the church, will give a recital Nov. 13 and the November and December offerings will be the following:

Nov. 20—"L'Enfant Prodigue," Debussy.

Nov. 27—"Hymn of Praise," Mendelssohn.

Dec. 4—Recital of music for the organ, played by James Vail.

Dec. 11—"The Messiah," Handel.

Dec. 18—"When the Christchild Came," Clokey.

Dec. 25—Candlelight carol service.

For the Faure "Requiem," the Debussy "L'Enfant Prodigue" and the Clokey "When the Christchild Came" Mr. Romero has enjoyed the services of Miss Marilyn Costello, first harpist of the Philadelphia Orchestra.

DINNER MARKS THE JUBILEE OF GUILMANT ORGAN SCHOOL

Arthur Mendel, conductor of the Bach Cantata Club, was the guest speaker at the fiftieth anniversary dinner of the Guilmant Organ School, held at Stouffer's in New York Oct. 17. Mr. Mendel's topic was "Bach after Two Hundred Years." The invocation was given by the Rev. John O. Mellin, minister of the First Presbyterian Church. There were greetings by S. Lewis Elmer, president of the American Guild of Organists; Dr. Clarence Dickinson, founder of the Union Seminary School of Sacred Music; Lazare Saminsky, director of music at Temple Emanu-El; Leeds Johnson of the board of trustees of the First Presbyterian Church; J. Watson MacDowell, vice-president of the Bowery Savings Bank, and others. A letter from Mme. Joseph Bonnet was read by Elizabeth Evans, president of the alumni association, and Gertrude H. Hale sketched a brief history of the school.

STEPHENS COLLEGE ENGAGES WEINRICH FOR MASTER CLASS

Carl Weinrich will be a master teacher of organ during the academic year of 1949-50 at Stephens College, Columbia, Mo., according to an announcement made by Dr. Peter Hansen, head of the music department of the college. Mr. Weinrich will give advanced organ students special instruction and will hold master classes for interested organists from all parts of the state. The dates of Nov. 9 and March 8 have been selected for this special instruction. Mr. Weinrich will also be presented in two recitals at Stephens College. The first of these will take place Nov. 7 and the second is scheduled for March 8, 1950.

Instructors in the Stephens College organ department include Miss Nesta Lloyd Williams, F.A.G.O., M.A., Radcliffe College, and Mrs. Frieda Op't Holt Vogan, who holds a master of music degree from the University of Michigan, where she taught for seven years. During the past summer a new practice organ was installed in Gauntlett Hall by M. P. Möller, bringing the number of practice organs up to five. A three-manual is used in the auditorium. During the coming year a new organ will be installed by the Aeolian-Skinner Organ Company in the new assembly hall, which seats nearly 3,500 people.

DEATH COMES TO ORGANIST AS HE PLAYS FOR WEDDING

James R. Preston, organist of the North Shore Methodist Church in Glencoe, Chicago suburb, died of a heart attack while playing for a wedding in his church in September. Mr. Preston had been organist of the Glencoe church for a number of years and was manager of the Bankers' Building in Chicago. He is survived by his widow, three sons and three daughters. Mr. Preston was 63 years old.

SAVE THE DATES

June 19-23, 1950

National Convention A.G.O.

BOSTON

NEW ORGAN IN BOSTON HAILED AT PREMIERE

CRITICS PRAISE INSTRUMENT

Gala Concert Nov. 14 by Boston Symphony, with E. Power Biggs at Aeolian-Skinner Instrument, to Benefit Schweitzer Fund.

Boston music-lovers heard the new Aeolian-Skinner organ in Symphony Hall for the first time at the concerts Oct. 7 and 8. The occasion was also the first performance under the baton of Charles Munch, the famous orchestra's new conductor. The soloist was E. Power Biggs, who presided at the organ in Handel's Concerto in D minor.

The impression made by the organ, the resources of which were published in the September issue of THE DIAPASON, is shown by the reactions of the newspaper critics. Writing in the *Boston Herald*, Rudolph Elie said:

The solo in the Handel organ concerto was performed brilliantly by E. Power Biggs on the new organ, incidentally, and though this work hardly discloses the character of the instrument, it is obviously a very great organ. In selecting his registration Mr. Biggs displayed its baroque qualities of clarity, of brilliance and dash. Yet the briefest glance at its specifications listed in the program reveals it to have the fullest (and best) tonal resources of the great romantic organs. I feel certain that we now have in Symphony Hall one of the finest blends of the classical and the romantic organ in the nation: a truly magnificent instrument—and one, it may be added, that is at last in tune with the orchestra.

Warren Storey Smith in the *Boston Post* wrote:

So far as could be judged, the rebuilt organ fulfills the high expectations that have been raised regarding it. Especially noteworthy is the clarity of the tone. Mr. Biggs is of course an outstanding performer, and the Concerto, long unheard, was good to hear.

The *Daily Globe* critic, Cyrus Durgin, made this observation:

The new organ is excellent, indeed, judging from what you heard of it in Handel's spirited D minor Concerto. Those combinations which Biggs used have a brilliance of their own and they blended well with the orchestra. Now, thanks be, the organ is tuned to the pitch of 444 vibrations a second, which the Boston Symphony uses. The old one used to sag badly.

A gala concert is announced at Symphony Hall for Nov. 14 at 8:15. Playing the new organ will be E. Power Biggs in organ works by Bach, d'Aquin, Reubke and others. Mr. Munch will conduct the orchestra in the first American performance of an organ concerto by Franz Josef Haydn and in the concertos for organ and orchestra by Hindemith and Poulenc, with Mr. Biggs as soloist.

The concert will provide the first full evening of music on the new instrument. The entire proceeds from the concert are to benefit the Albert Schweitzer Hospital in Lambarene, French Equatorial Africa. On his recent visit to Boston Dr. Albert Schweitzer examined the instrument, then under construction, and autographed the console. The concert is to be Boston's tribute to him.

GEORGE B. RODGERS, VETERAN LANCASTER ORGANIST, DEAD

George B. Rodgers, who devoted thirty-two years to St. James' Episcopal Church in Lancaster, Pa., as its organist and choir director, died Sept. 20 at Columbia, Pa. He was 78 years old. Mr. Rodgers began his service at St. James' in 1910, retiring in 1942.

Mr. Rodgers was born at Dover Plains, N. Y. He never married. He studied the piano at the Metropolitan College of Music, New York, and the organ at Yale. He also studied organ under Dudley Buck and choir training under George Edward Stubbs. Mr. Rodgers was located at Danbury Conn., Cumberland, Md., and at Trinity Church, Princeton, N. J., before going to Lancaster.

Christmas Carols Head the List of New Music for Services

By HAROLD W. THOMPSON, Mus.D.

John Jacob Niles of Kentucky, who has given us so many beautiful traditional carols, is perfectly capable of composing in the folk-style. He has taken and adapted the old text of "This Endris Night" and has composed a carol called "Our Lovely Lady Singing" (C. Fischer) for the "Transylvania Choral Series." This beautiful modal work has been arranged with the aid of Lewis Henry Horton for SATB with soprano and boy soprano (or tenor) solos, all to be sung unaccompanied. The carol in this arrangement runs to eleven pages and perhaps is a little long for the mood intended.

Most of my readers are always on the lookout for a strophic carol with an appealing melody, some variety of choral treatment and an accompaniment—a carol that doesn't sound like fifty others but has some individuality. Such a one is W. S. Nagle's "Behold, a Simple, Tender Babe" (Ditson), with a superior text from the sixteenth century poet Robert Southwell, an English Catholic who wrote most of his poems in prison. This charming number has a soprano solo and is only six pages in length; it is one of the most attractively melodious carols of recent years.

Lily Strickland has two new carols this year, of which I like better "Day of Days," in the Aeolian mode. The other, in G minor, is called "Joyful News We Bring." Both are published by Hall & McCreary, who also include in their new list E. Stanley Geer's "O Come, Little Children," for SATB plus unison junior choir or soprano soloist; this uses the familiar device of change from minor to major key.

Carl F. Mueller's "Glory to God in the Highest" (C. Fischer) goes a step farther and uses SATB plus both junior and intermediate choirs, though this anthem of six pages could easily be adapted for a quartet. It is simple music, well within the reach of children.

I mention two more original numbers before proceeding to new editions and traditional carols. Robert W. Gibb's "Search of the Three Kings" (C. Fischer) for SSA has spirited rhythm and variety in harmonies. It is definitely romantic music and does not have so striking an ending as one might wish.

Elizabeth B. Jackson's "Christmas Prayer for Peace" (Belwin) is an exception to the rule that composers usually write appallingly bad texts for setting. She wrote verses of poetical appeal and set them pleasantly. The middle stanza is sung by a soprano soloist while the mixed choir hums, or sings "ah."

Ruth Bampton has a novel work called "Song of Bethlehem" (Hall & McCreary) for SATB, junior choir (descant) and narrator or speech choir. She uses six familiar carols and hymns, introduced by the narrator during the organ interludes. In effect you get a very brief carol-cantata of seven pages. Here are some new editions:

Adam-Heller—"O Holy Night." Uses junior choir (unison) with SATB. (Hall & McCreary.)

English-Heller—"The Twelve Days of Christmas." A quaint folksong that will go better in concert than in a service. (Hall & McCreary.)

French-Tom Scott—"Angels from the Realms of Glory." Unaccompanied, eleven pages. This is No. 119 in the "Oxford Book of Carols," with the rolling sequence of descending Glorias. There are many editions of this old favorite, but Mr. Scott has found some new choral ideas. (C. Fischer.)

Stanley E. Saxton has an organ piece called "Rejoice! the Lord Cometh," a Fantasy on "Veni, Emanuel" (Galaxy). It starts *ff*, has a quiet middle section and returns to full organ.

Anthems, Motets

Katherine K. Davis has a short number called "Thou Art Our Wine and Bread" (Galaxy) that I like better than any other new work in this section. This strophic communion prayer has a quiet and deeply felt setting which reminds me of the age of Orlando Gibbons. You could use one stanza, the first, as a communion introit.

Dr. Francis W. Snow's "What Are These" (C. Fischer) is an anthem of eight pages, nicely put together with a little fughetta and varied choral effects for unaccompanied singing, including B widening into TB and then into ATB and SATB.

I have three new anthems by John Leo Lewis, with whose work I am just getting acquainted. He writes smoothly. The best of three unaccompanied anthems (C. Fischer) is "Rejoice, O Young Man, in Thy Youth"; the others are "Remember Now Thy Creator" (almost as effective) and "Beloved, Let Us Love." You might like also the following, though I do not find them very original in settings:

Marsh—"Behold the Lamb of God." Has an unexpected amount of modulation. (Hall & McCreary.)

Salathiel—"Consider and Hear Me." Pretty good choral effects. (Hall & McCreary.)

Spiritual-Henninger—"He Never Said a Mumbelin' Word." For concert. (Hall & McCreary.)

Earl R. Larson has made a hymn-anthem out of Maker's tune for Whittier's "Dear Lord and Father of Mankind" (Pro Art Publications). A soprano soloist is given a middle stanza, and Mr. Larson has written a pretty accompaniment. This is very easy.

There are only a few of these:

Handel-Bick—"Come unto Him." Arranged for SSA. (Hoffman.)

Larson—"We Come with Songs of Gladness." Cheery little tune for SA, preferably children. (Pro Art.)

Mendelssohn-Larson—"Still, Still with Thee." The melody of "Consolation" has previously been used in the Presbyterian Hymnal for the fine hymn by H. B. Stowe—whose authorship has strangely been omitted. (Pro Art.)

Saxton—"Softly Now the Light of Day." For SSAA. Unaccompanied, three pages. Best in the list. (Galaxy.)

Choral Responses

Miss Bampton has two sets of "Choral Responses for the Church Year" (Hall & McCreary) which will be useful for the so-called non-liturgical churches—though this phrase is commonly used to indicate a liturgy which differs from that of the speaker or writer. Bach, Handel, Gesius, Arkadelt, Purcell and others have been used, but there are several new bits by Miss Bampton herself. All are brief.

SIX PROGRAMS ON MONDAYS AT CHURCH OF ST. MARY, N.Y.

A series of six programs began at the Church of St. Mary the Virgin in New York City Oct. 17 and will continue on Monday evenings until Nov. 7. The public is invited to these recitals. Edward Linzel gave the recitals Oct. 17, 24 and 31 and will play Nov. 7. Marie Schumacher will play Nov. 14. The last program will be one of chamber music, with Ernest White as conductor, Mr. Linzel at the organ and vocal and violin soloists taking part. Selections from Bach's "Orgelbüchlein" were played on all of Mr. Linzel's recitals, in addition to which his offerings include the Sixth Symphony of Widor, the First and Second Symphonies of Vierne and the Duruflé Suite, Op. 5. Miss Schumacher's program Nov. 14 will include: Toccata, Muffat; "Noel" in G major, d'Aquin; Chaconne, Couperin; Elevation and "Offertoire sur les Grands Jeux," Couperin Le Grand; Chorale Prelude and Fugue, "O Traurigkeit, O Herzeleid," Brahms; A Cycle for Organ, "Landscape in Mist," "The Reed-Grown Waters" and "The Legend of the Mountain," Karg-Elert; Prelude and Fugue on "B-A-C-H," Liszt.

J. WILLIAM JONES DIRECTS CHORUS AT P. E. CONVENTION

J. William Jones, director of the department of church music at the University of Redlands and prominent West Coast choral conductor, prepared and conducted the massed chorus of San Francisco choirs for the opening service of the national convention of the Protestant Episcopal Church Sept. 26 in San Francisco's Civic Auditorium. Harold Mueller, organist and choir director of St. Luke's Church, San Francisco, played the organ. A quartet of brass completed the ensemble. Anthems included Everett Titcomb's "Behold Now, Praise the Lord" and "Grant, We Beseech Thee," by Francis W. Snow. The convention chorus, six abreast, preceded by the navy band, led the procession of bishops, clergy and delegates over the six-block course in downtown San Francisco from the Masonic Temple to the Civic Auditorium.

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

PETERS EDITION MUSIC CALENDAR
—1950—

Commemorating the bicentennial of the death of Johann Sebastian Bach, the *Peters Edition Music Calendar for 1950* will be devoted entirely to artistic reproductions of paintings and drawings of Bach and his family, with facsimile examples from their compositions (several published for the first time). Factual information will be found on the reverse of each page, representing a two-week period, concerning important dates of music history and biography, including contemporary composers, music educators, and other personalities in the music world.

Printed on superior paper and bound attractively in the familiar Peters Edition green cover, the *Music Calendar* for 1950 will continue to represent the *Peters Edition* standard of distinction in content and appearance. As a gift, it should prove valuable and welcome to the teacher, student, and music lover in general, with its interest and usefulness continuing throughout the coming year.

The Johann Sebastian Bach Bicentenary has an added significance for C. F. Peters Corporation, for it was 150 years ago that Peters Edition was founded in Leipzig with the encouragement and advice of Beethoven in the preparation of the first complete edition of the music of Bach. Therefore, the new releases of Peters Edition this fall include in authoritative, practical editions many important works of Bach and his sons. *(Magnificat, Organ Works, Chamber Music Works, Miniature Scores of Bach Cantatas, etc.)*

Peters Edition Music Calendar For 1950
LIMITED EDITION
Publication date: November 15, 1949 ***Price: $1.50***

THE PETERS EDITION FALL 1949 LIST OF ADDITIONAL NEW RELEASES AVAILABLE UPON REQUEST.

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FAMOUS BOYS' TOWN CARRIES OUT PLANS

LARGER ORGAN FOR CHAPEL

Reuter Company Will Install Separate Gallery and Chancel Consoles at Institution Founded by Father Flanagan.

Boys' Town, the famous institution which Father E. J. Flanagan established in Nebraska, is manifesting the increasing emphasis it has placed on music by awarding to the Reuter Organ Company of Lawrence, Kan., the contract to revise and enlarge the resources of its present instrument and make of it virtually two organs.

Boys' Town, situated on a beautiful tract of 1,000 acres ten miles west of Omaha, was established as a home "for homeless, abandoned boys, regardless of race or creed." It now has a population of 700, but with a capacity for 1,000.

In 1939 the Dowd Memorial Chapel was built through the generosity of the late Miss Mary Dowd of New York City. The chapel is an imposing edifice of Gothic architecture and is acoustically ideal. A two-manual Reuter organ was installed in 1940. At the time this organ was purchased, Father Flanagan stated that it was his hope that some day the organ could be enlarged in keeping with an ever-growing choir and extensive musical program. Unfortunately he did not live to see this accomplished. However, the Boys' Town Choir, one of the outstanding choirs of the nation, decided that it would provide the additions to the organ as a memorial to Father Flanagan. The specifications were drawn by Mack Evans, organist for the choir, and Father Francis P. Schmitt, director.

Two consoles of the drawknob type are to be provided—one for installation in the gallery and the other for the chancel. The swell organ will occupy the space of the present gallery organ and the great and pedal will be installed in the tower. The chancel organ will be placed in a chamber to be constructed in the nave just outside the chancel proper. The arrangement will be such that either or both organs, gallery and chancel, are to be playable from either console.

The stop specification of the new organ will be as follows:

GALLERY GREAT ORGAN.
*Diapason, 8 ft., 73 pipes.
*Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
*Octave, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
*Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHANCEL GREAT ORGAN.
Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.

GALLERY SWELL ORGAN.
*Bourdon, 16 ft., 73 pipes.
*Diapason, 8 ft., 73 pipes.
*Gedeckt, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 73 pipes.
*Salicional, 8 ft., 73 pipes.
*Voix Celeste, 8 ft., 61 pipes.
*Dulciana, 8 ft., 73 pipes.
*Unda Maris, 8 ft., 61 pipes.
*Principal, 4 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Flauto Dolce, 4 ft., 12 pipes.
Nasard, 2⅔ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Tierce, 1⅗ ft., 61 notes.
Mixture, 2 ranks (12th and 15th), 122 pipes.
Oboe, 8 ft., 73 pipes.

CHANCEL SWELL ORGAN.
Flauto Dolce, 16 ft., 61 notes.
Spitz Flöte, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Spitz Flöte, 4 ft., 61 notes.

GALLERY PEDAL ORGAN.
*Major Bass, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
*Lieblich Gedeckt, 16 ft., 32 notes.
*Major Flute, 8 ft., 12 pipes.
Violone, 8 ft., 12 pipes.
*Still Gedeckt, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Choralbass, 4 ft., 12 pipes.
Fagotto, 16 ft., 32 notes.

CHANCEL PEDAL ORGAN.
Flauto Dolce, 16 ft., 12 pipes.
Spitz Flöte, 8 ft., 32 notes.

Stops marked with asterisks are from the present organ.

On Sept. 1, 1948, the Rt. Rev. Msgr. Nicholas H. Wegner was appointed director of Father Flanagan's Boys' Home.

Announcing

2 New Christmas Organ Solos

REJOICE! THE LORD COMETH
Fantasy on "Veni, Emmanuel"
by STANLEY E. SAXTON

CHORALE IMPROVISATION on
"JESU, PRICELESS TREASURE"
by MARGRETHE HOKANSON

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A CHRISTMAS LULLABY..medium
(New, 1949).....WILLIAM FRANCE
SO APPEARS THY NATAL DAY...low...J. S. BACH
LITTLE BELLS THROUGH
DARK OF NIGHT..high, low..RICHARD KOUNTZ
JOY TO THE WORLD!...high...POWELL WEAVER
WHAT OF THAT MIDNIGHT
LONG AGO?.....medium.....VERA EAKIN
HOW FAR IS IT TO BETHLEHEM?
medium .....ALEC ROWLEY
CHRISTMAS EVE..high, low..RICHARD HAGEMAN
(Organ Accompaniment by Philip James)

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THE
SINGING PITCH

A perusal of organ specifications in America during the past five years shows an increasing use of the enlarged tone palette made available by the application of classic principles of tone production. Registration from an eight-foot basis is inadequate.

It is natural that the off unisons and upper partials from separate pipes were the first stops to come into general use. The added color, texture and life produced by these stops is invaluable and is not obtainable in any other way.

Since the four-foot pitch line is the "singing line" in any combination, it is to be hoped that increased interest may soon be directed to this necessary line.

Adequate support in this pitch, and at the same time a variety in the available tone color, will greatly enhance the possibilities of the pitch lines on either side. The cantabile quality of any combination employing mixtures or mutations is notably improved when there is a predominant four-foot line.

The Aeolian-Skinner Organ is a quality product

AEOLIAN-SKINNER
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WICKS THREE-MANUAL FOR NEW SINAI TEMPLE

BUILT FOR CHICAGO EDIFICE

Imposing Building Will Have Instrument Embodying Pipes of Large Casavant from Old Temple—All Except Pipes New.

The imposing new edifice of Sinai Temple, near the lake on the south side of Chicago, will have an organ built by the Wicks Organ Company. The work is expected to be completed by March 1, 1950.

When Sinai disposed of its edifice on South Parkway and planned its new temple of modern design it stored the large Casavant organ which had served in the old building and over which Arthur Dunham and Harold Cobb presided for many years. Pipes from this instrument will be used in the new organ, as far as available in view of the somewhat smaller dimensions of the temple. A few new sets will be installed, together with new chests and a new three-manual drawknob console, making every part of the instrument new except the pipes. The organ will be screened by permanent plaster louvres, forming a grille across the front, in a center gallery. The entire organ will be under expression.

Abba Leifer is the organist of Sinai and drew up the stop specification of the organ, which is as follows:

GREAT ORGAN.

Open Diapason (extension Second Open), 16 ft., 12 pipes.
Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Double Trumpet, 16 ft., 12 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 12 pipes.
Chimes, 25 tubes.
Harp (prepared for).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Salicet, 4 ft., 61 notes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flute Twelfth, 2⅔ ft., 61 notes.
Dulcet, 4 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
'Cello, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Chimes, 25 notes.

ALFRED A. ASHBURN TAKES CHURCH IN BERKELEY, CAL.

Alfred A. Ashburn has resigned as organist-choirmaster of Christ Lutheran Church, Lancaster, Pa., and is now located in San Francisco, where he will continue his graduate study and where he has been appointed organist at the First Church of Christ, Scientist, in Berkeley. On the completion of his duties in Lancaster more than 200 members of Christ Church parish attended a reception in Mr. Ashburn's honor and presented him with a life membership in the American Guild of Organists. His choir presented him with the two volumes of "The First Four Centuries of Organ Music," by John Klein.

In San Francisco, in addition to his church work, Mr. Ashburn will continue to teach and will study at the Music and Arts Institute of San Francisco.

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This organ was not designed to possess the characteristics of any particular school of thought. The tonal balance of the instrument is so remarkable because the foundation stops, upper work and mixtures—reeds, strings and solo work, all blend into a massive structure of organ tone. The tonal coloring of the instrument, as effected in both the individual pipes and the whole ensemble, has been carried out to the highest possible artistic standard.

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Sincerely yours,
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Kilgen Organs

MIRABILE AUDITU

Career of 42 Years at Robert College Is Ended by Estes

After serving for forty-two years on the faculty of Robert College in Turkey an American organist has returned to his native land. Charles E. Estes has retired as head of the music department of the well-known missionary educational institution in Istanbul, formerly Constantinople, and has accepted an appointment as organist and choirmaster of the First Parish Church in Dover, N. H., founded in 1833. On the occasion of Professor Estes' retirement Dean H. L. Scott wrote a tribute to him from which the following is quoted:

"With innumerable generations of Robert College boys he has meant inspiring teaching, friendliness, good humor and cheerfulness. To a great many colleagues he has meant true friendship, helpfulness, hospitality, a wonderfully winning personality. Students, teachers, community members think with deep appreciation of the weekly organ music with which each assembly was opened. Thousands of others outside the college will never forget the Sunday afternoon organ recitals. No other member of our staff has ever contributed more to the inspiration and pleasure of his friends, associates, students and general public than Professor Charles Estes and I thank him from the bottom of my heart for what his long life of service has meant to me personally and to the college."

Robert College was founded in 1863. It is built on the picturesque hills overlooking the blue waters of the Bosporus. The college began its work in music in earnest in 1905, with the coming of Mr. Estes. The organ at that time was a small Bevington built in 1886 for Baronet Sir Archibald Campbell and stood in his ancestral home at Blythwood, Renfrew, Scotland. Rebuilt in 1903 by Ingram & Sons of Edinburgh, it was bought and presented to the college by an American woman, Mrs. Richardson. For a time this instrument of fourteen speaking stops was sufficient, but the college was growing rapidly and soon it proved too feeble to lead 700 lusty men's voices at the daily morning chapel. In 1913 Cleveland H. Dodge made it possible to purchase a new instrument in every way adequate for the needs of the college. The contract was given to Norman & Beard of London. Monthly recitals have been given during the college year and many visiting artists have cooperated to make them hours of real enjoyment.

In 1910 a choral society was organized at the college. Throughout these years Robert College has also had an orchestra. This group, sometimes numbering twenty-five or thirty, has been an excellent influence in stimulating student participation in music. It is the organ, however, that has been the most influential in developing a musical atmosphere in the college and community. People come from far and near to attend the college recitals, since no other recitals are given in the city.

Charles E. Estes was born in Somersworth, N. H., Aug. 28, 1882. While in high school he was organist at the Baptist Church of Dover, N. H. In 1905 he was graduated from Dartmouth College. While in college he studied organ under Charles S. Morse and later under Charles M. Widor in Paris. In piano he was a student of Rafael Joseffy and in harmony of Homer Norris and Seth Bingham. During the first world war, while on duty in Paris, Mr. Estes was organist and choir director at the American Church in the Rue de Berri. In 1924-5, while on leave of absence in America, he received a master's degree at Columbia University.

CHARLES E. ESTES

PRIZE OF $100 FOR CHORAL WORK OFFERED BY CHURCH

For the third successive year the Church of the Ascension in New York is conducting a competition for an original choral work for its Ascension Day festival service. A further aim is to add to the output of significant contemporary music for the church. Details are as follows: An award of $100 will be made for the winning work and the H. W. Gray Company will undertake its publication. The work will be sung for the first time as a part of the festival service of music on Ascension Day, May 18, 1950, under the direction of Vernon de Tar, organist and choirmaster. The text is to be drawn from St. Matthew 4:24 through 5:16, the subject of which is the Beatitudes. Composers may arrange the text in any form they wish, using all or selecting parts of it. Additions may be made, but should be drawn from the Bible, prayer-book or hymnal. The setting is to be for mixed voices and may employ solos if desired. If there is an accompaniment it must be written for the organ. Its length should not exceed ten minutes. The judges will be George Mead, organist and choirmaster of Trinity Church, New York; Paul Callaway, organist and choirmaster of the National Cathedral, Washington, D. C., and Mr. de Tar. Entries should be accompanied by a sealed envelope containing the composer's name and address, with the pen name written on the outside of the envelope. They should be addressed to the secretary of the Church of the Ascension, 12 West Eleventh Street, New York 11. Entries postmarked later than March 15, 1950, will not be considered.

MONTHLY ORGAN VESPERS AT CHURCH IN KALAMAZOO

The First Congregational Church of Kalamazoo, Mich., will present a series of monthly organ vespers on the first Sunday of each month, from November through March. The chancel choir of the church will sing Christmas anthems in December and in March will present the cantata "Gallia," by Gounod.

On Dec. 11 the Sunday morning service will be devoted entirely to Advent and Christmas music, with the three choirs participating in combined and individual anthems, and the chancel choir will sing Buxtehude's cantata "Rejoice, Beloved Christians."

The organ program for November by Mrs. Dupon will be as follows: Gavotta, Camidge; Concerto in D minor, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Elegie, Peeters; "Landscape in the Mist," Karg-Elert; Toccata ("Suite Modale"), Peeters. The December recital will be played by Jane Townsend, youthful organist of the Plainwell Methodist Church and student of Mrs. Dupon. Her program is to be as follows: Fugue in E flat ("St. Anne's"), Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "Rejoice, Christian Souls," Bach; Concert Variations, Bonnet; Aria, Peeters; "The Reed-Grown Waters," Karg-Elert; Toccata, Symphony V, Widor.

Mildred Manni Dupon has been organist at this church for five years, having been director of music for the last two years. There are three choirs—chancel, chapel and carol. Mrs. Dupon has had organ study with Harold Tower, H. Glenn Henderson, R. Deane Shure and Claire Coci. Conducting and voice study were pursued at the Waldenwoods School of Sacred Music, with Dr. Nellie Huger Ebersole, and at Westminster Choir College, with Dr. John Finley Williamson.

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ANDERSON, W. H.
1478 The Holy Child, SATB $0.12
1477 In Praise of Christmas, SATB ..... .15

BILLINGS, WILLIAM (1746-1800)
1529 A Virgin Unspotted ("Judea") SATB, *a cappella* ..... .18

BRYAN, CHARLES F.
1472 Jesus Born in Bethlehem, SATB, with s. solo .... .16

CASTELNUOVO-TEDESCO, MARIO
1531 Carol for Candlemas Day, SATB ..... .16

DAVIS, KATHERINE K.
1533 Good King Wenceslas (English carol) SATB or SAB ..... .20

GRAVES, RICHARD
1225 Christmas Eve (text by C. Rossetti) SATB, *a cappella* ..... .15

HOWES, MAUDE M.
2032 In Bethlehem, Long Ago, SATB, with s. solo .... .16

LUNDQUIST, MATHEW N.
1474 Cradled Here Among the Kine (Christmas carol from "Songs of the Salzburg Monks", about 1400) SATB, *a cappella*, with s. solo ..... .20

MALIN, DON
1463 Ivy and Holly (Irish folk song) SATB, *a cappella* ..... .15
1521 Like Silver Lamps, SATB, *a cappella* ..... .16

REAM, ALBERT W.
1532 Who the Infant King? SATB, *a cappella*, with soprano solo ..... .12

REPPER, CHARLES
1504 Candle Lights of Christmas, SATB, *a cappella* .15

RINCK, JOH. C. H.
1461 Every Year at Christmas (*arr. Flandorf*) SATB, with baritone or tenor solo ..... .15

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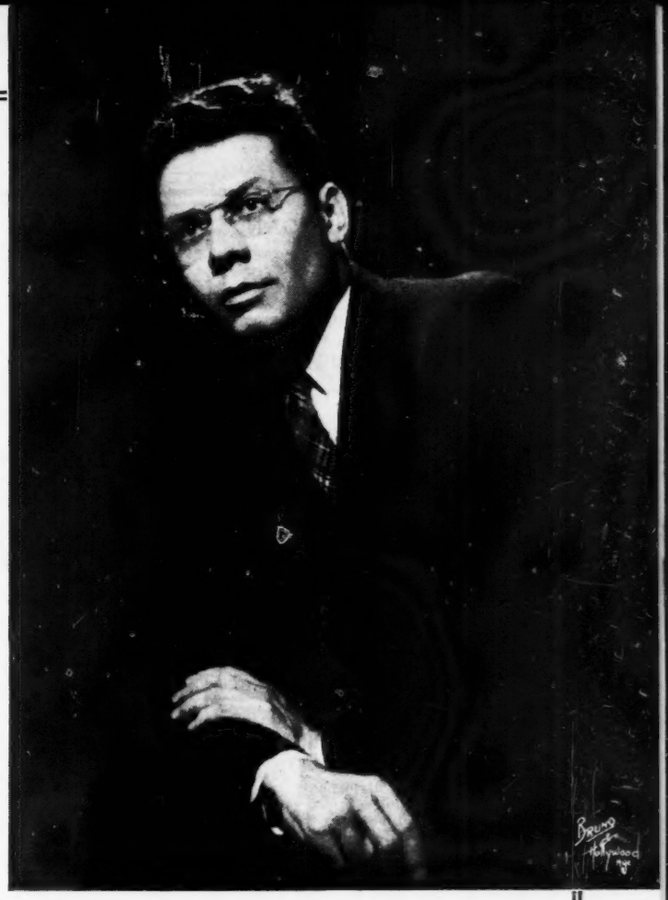

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TORONTO — The Evening Telegram. "Virgil Fox is one of those happiest of all musicians, an organist whose brilliant technique can hold a crowd of music lovers captive without sacrifice of reverential scholarship. He did wonderful things with hands and feet on the organ last night, but perhaps the greatest of his triumphs were his spoken tributes to Bach's devoutness throbbing in every cadence of his chorale preludes. In a few earnest words illustrated by tiny musical sentences from the numbers he played he emphasized Bach's unquestioning faith in the Saviour of the world. Every happy little musical quip and tender phrase of compassion in the music sprang to new life as he played — thanks to the witness of the truly great performer."

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NEW STOP A FEATURE IN KILGORE, TEX., ORGAN

IS TROMPETTE-EN-CHAMADE

Aeolian-Skinner Company Completes Rebuilding of Instrument in First Presbyterian Church—Monthly Recitals Planned.

The large three-manual organ in the First Presbyterian Church of Kilgore, Tex., has been enlarged and redesigned by the Aeolian-Skinner Company and embodies several new features. One of these is the trompette-en-chamade. This is believed to be the first time this stop has been placed in an organ in this country.

The instrument in Kilgore will take a prominent part in the promotion of organ music in the Southwest and it is planned to have monthly recitals by nationally-known players.

The resources of the organ are shown by the following stop specification:

GREAT.

Principal, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Couverte, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbal, 3 ranks, 183 pipes.
English Horn, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Trompette-en-Chamade, 8 ft., 61 pipes.
Trombone (from Pedal), 8 ft., 61 notes.
Clarion-en-Chamade, 4 ft., 12 pipes, 49 notes.
Chimes, 21 tubes.

SWELL.

Diapason, 8 ft., 73 pipes.
Rohrgedeckt, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Dulcet, 2 ranks, 8 ft., 134 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Quinte, 2⅔ ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Plein Jeu, 5 ranks, 305 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Hautbois, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR.

Concert Flute, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Spitzflöte Celeste, 8 ft., 61 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 2 ranks, 8 ft., 134 pipes.
Spitzprinzipal, 4 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nasat, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1⅗ ft., 61 pipes.
Cromorne, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Trompette-en-Chamade (from Great), 8 ft., 73 notes.
Trombone (from Pedal), 8 ft., 17 pipes, 44 notes.
Celesta, 49 bars.
Tremulant.

PEDAL.

Sub Bass, 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Flute Ouverte, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gamba (from Choir), 16 ft., 12 pipes, 20 notes.
Rohrgedeckt (from Swell), 16 ft., 12 pipes, 20 notes.
Octave, 8 ft., 32 pipes.
Flute Ouverte, 8 ft., 12 pipes, 20 notes.
Bourdon, 8 ft., 12 pipes, 20 notes.
Rohrgedeckt, 8 ft., 32 notes.
Superoctave, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Trombone, 16 ft., 32 pipes.
Bombarde (from Swell), 16 ft., 32 notes.
Trombone, 8 ft., 12 pipes, 20 notes.
Trombone, 4 ft., 12 pipes, 20 notes.

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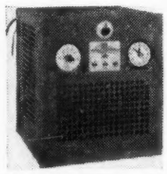
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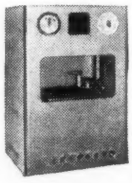
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DR. CLAUDE ALMAND WRITES ANTHEM FOR CENTENNIAL

Dr. Claude Almand, a member of the Louisville Chapter, composed an anthem for the celebration of the centennial of the Walnut Street Baptist Church of Louisville. The anthem, entitled "Psalm 100," is for mixed voices and was sung at the opening and closing of the celebration. Dr. Almand conducted the anthem on both occasions and directed the music for all the services. For this occasion he also composed a hymn, which was the official centennial hymn.

Dr. Almand, assistant to the dean of the music school of the University of Louisville, was one of the six composers commissioned last season by the Louisville Philharmonic Society to write a short work. For this he wrote "John Gilbert," a steamboat overture. He has been commissioned this year by the same organization and for this he has written a two-movement concerto for piano and orchestra in which Benjamin Owen, assistant professor of piano at the university, will play the solo, with the composer conducting.

LIMESTONE COLLEGE OPENS ITS AEOLIAN-SKINNER ORGAN

The new three-manual Aeolian-Skinner organ of Limestone College, Gaffney, S. C., was dedicated Sept. 26 before a capacity audience with a brilliant recital by Carl Weinrich. The regular organist at the college is Miss Rachel Pierce, a former pupil of Mr. Weinrich. The organ was installed during the summer months and is considered one of the finest in the Southeast. Mr. Weinrich's performance displayed to advantage the wide range of tone color and dynamics of the organ. The program included: Prelude and Fugue in E minor, Bruhns; Chorale Prelude on "How Brightly Shines the Morning Star," Buxtehude; Chorale Preludes, "In dulci Jubilo," "Lord God, Now Open Wide Thy Heaven," "Lord Jesus Christ, unto Us Turn" and "These Are the Holy Ten Commandments," Bach; Prelude and Fugue in A minor, Bach; Andante in F, Mozart; Sonata in E flat minor, Hindemith; Third Movement from "The Ascension," Messiaen.

The stop specification of the organ was published in THE DIAPASON in March, 1946.

TO MARK THE TWENTY-FIFTH anniversary of the installation of the Zitzewitz memorial organ in the Ravenswood Evangelical Church, Chicago, special services were held Oct. 16. A rededication service took place at 11 a.m. The combined choirs of the church, under the direction of Franklin Borger and accompanied at the organ by Sophie M. P. Richter, participated in this and the entire congregation took part in the rededication of the beautiful organ, built by the Kilgen Organ Company. A vesper organ recital was held at 4 p.m. The combined choirs again participated with Bette Stolt as soprano soloist. Gues artists were Walter Flandorf, organis and director of music of People's Church, Paul Harman, lyric tenor, and three trumpeters from Kelly High School.

CANTON, OHIO, CHURCH TO HAVE LARGE ORGAN

DESIGN OF AEOLIAN-SKINNER

Positiv Organ and Echo-Antiphonal Division Are Among the Resources of the Instrument to Be Installed in December.

The Aeolian-Skinner Organ Company is building an organ for the First Methodist Church of Canton, Ohio, and installation is to be completed in December. A new stop list has been prepared, superseding the one prepared originally in 1946. The instrument will have a positiv organ and an echo-antiphonal division. Its extensive resources are shown by the following stop specification:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 3 to 5 ranks, 245 pipes.
Bombarde (in Choir box), 8 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Gedeckt, 16 ft., 68 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Chimney Flute, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
French Horn, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Harp and Celesta (from Choir).

CHOIR ORGAN.

Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Orchestral Flute, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 56 pipes.
Zauber Flöte, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Bombarde, 8 ft., 68 notes.
Cromorne, 8 ft., 68 pipes.
English Horn, 8 ft., 68 pipes.
Harp and Celesta, 49 bars.

POSITIV ORGAN.

Quintade, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazat, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1⅗ ft., 61 pipes.

ECHO-ANTIPHONAL ORGAN.

Stopped Diapason, 8 ft., 73 pipes.
Echo Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Trompette Harmonique, 8 ft., 73 pipes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute, 8 ft., 12 pipes, 20 notes.
Still Gedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Flute, 4 ft., 12 pipes, 20 notes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

CALVARY CHURCH, NEW YORK, PLANS A NOTABLE SERIES

A series of special musical services at Calvary Church in New York City by the Calvary choir and distinguished soloists, under the direction of J. H. Ossewaarde, organist and choirmaster of this prominent church, will be offered in the 1949-50 season. The first of the programs is scheduled for Nov. 13 at 8 o'clock, when Brahms' "Requiem" is to be presented. For the remainder of the season the offerings will consist of the following:

Sunday evening, Dec. 11—"The Messiah," Handel.

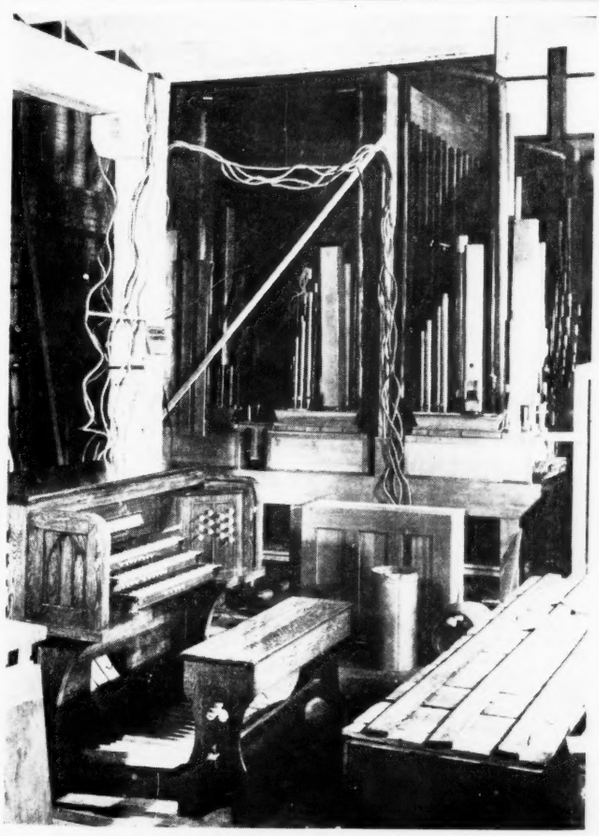
Saturday evening, Dec. 24, at 9 o'clock—Annual Christmas Eve candlelight carol service.

Sunday evening, Jan. 15, at 8—Christmas Oratorio, Bach.

Monday evening, Feb. 13, at 8:15—"Belshazzar's Feast" (complimentary to the American Guild of Organists), William Walton.

Sunday evening, March 12, at 8—Requiem Mass, Mozart.

Palm Sunday evening, April 2, at 8—"The Passion according to St. John," Bach.



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Superlatives Applied by American Visitor to Organ at St. Bees

By J. B. JAMISON

[Continued from the October issue.]

Now may I return to the beginning of my visit—England. I landed at Liverpool and took the first train for St. Bees (St. Bega), 100 miles north, in Cumberland, where Lieutenant Colonel George Dixon, the dean of English organ authorities, sponsors the Father Willis thirty-five-stop three-manual in the Priory Church that, all in all, and only partly considering its size, is, to my taste, the finest organ I have ever heard. I believe it is safe to go farther and say "in the world," for it is the supreme example of the subtlest ensemble system yet conceived. This is the last organ (1899) finished personally by Henry the First. Its fifty years rest as lightly on it as do Colonel Dixon's eighty on him. They are a pair—I am privileged and grateful to have known them.

The village is very old, indeed, and the Priory is pure twelfth century Norman. If Hollywood (forgive the interjection) sought the ideal romantic medieval interior it could do no better than photograph St. Bees. The west door is one of the finest Norman survivals in England and the soft red sandstone is so weathered that its carvings are suggested rather than shown. Some of the slender door columns are entirely gone and others are worn to hour-glass shape. A step inside the church is an introduction to the middle ages. The irregular stones of the floor match the uncut ones in the walls. Some of the nave columns are round, others hexagonal and one is "clustered." Some are out of perpendicular and "lean" when you sight them against a window edge. The three lancet windows in the west end are heavily countersunk like huge arrow slots in the thick wall and when the sun is right the shadow patterns they cast are as beautiful as the "atmosphere" they light. A hideously elaborate painted iron screen some last century architect brought from Italy (where it would fit) divides the crossing from the nave. In the south transept, in a location Father Willis said was one of the best two or three ever given him, stands the organ back of a handsome case of carved oak and display pipes. The console is attached—what was it Father Willis said about that—"a man who plays from a detached console has a cold-blooded job"? The knobs are huge and widely spaced, the ivories thick and rich looking, the tubular action clatters a bit, but everything "works" promptly and surely, and the tone—there IS no other such tone.

This organ is useful to our purpose because it is a *reed* organ. The reeds swallow everything else and the flues make no attempt to compete. The diapason of the great is medium scale and has only a 2/9 mouth. It has a nice, normal timbre and is far from loud. The rest of the fluework is apportioned to it. There are thirty-five registers, two of which are 32's (diapason and reed). The organ is like a pugilist stripped for action—not an ounce of fat on him. All the structural material of a sixty-stop cathedral organ is there, and all of it is, stop by stop and note by note, *the* finest ever made and voiced. The ensemble conception and system are as different from Silbermann as scarlet from gray.

Major Coulthard, the organist, is especially good at registration. My first audition of the organ was during a rustic wedding for which he played. Up the aisle went the bride on her father's arm, the girl no longer young, the man evidently a farmer. The groom and his best man in their Sunday suits and Cumberland haircuts met them at the screen. Yet a princess and a duke, with unlimited choice, could find no setting more impressive and certainly no music more magnificent. Coulthard started off with "Praise, My Soul, the King of Heaven" on the swell reeds! Never have I been so taken apart by an organ. When this grew to full great with its tromba and clarion, and the choir tuba, on fifteen-inch wind, outside expression joined in, with perhaps the finest 16-ft. pedal reed anywhere, supported by a 32-ft. and an 8-ft. of the same character. Well, I have been hearing it in my mind ever since. A real Willis tuba has trebles that split the air into splinters, solid as steel, beautiful beyond all words. I am sorry for those who have not heard this sound. No French organ of no matter what size can do to the listener what St. Bees can.

Lest the shrewd may here say "This is evidently one of those organs that are fine when you do what *they* want to do, but all wrong when you ask them to do what *you* want to do," may I ask deferred judgment till I finish.

Colonel Dixon showed me a letter written by Willis to him in 1896, while Henry was soliciting the St. Bees contract. Father Willis was a great man and saw no sense in hiding his light under a bushel. He cited organ after organ he had built, all of which, he wrote, were "made on this magnificent system." *He had a system.* This predicated a full organ dependent for power and glory on its reeds. But none of them is extreme in color. In fact St. Bees swell reeds are not trumpets at all, but, as Colonel Dixon pointed out, cornopeans. If a trumpet is flaming red, a cornopean leans a trifle toward maroon. The swell double, Father Willis said, was the best ever to leave his hands. The power of the swell reeds is not excessive. The old man saw things in perspective. Plan and detail—strategy and tactics—were flawless. After all his years of successful creating and experience he chose a,simple, beautiful, unforced timbre, made all three (16-8-4) stops about alike, and then regulated them as evenly as peas in a pod or pearls on a string. To put it better, he captured the maximum beauty of tone and then distributed it evenly.

The great reeds are bigger than those in the swell and, strangely, when added to the great flues, seem to extend the diapasons rather than to add reed color. A miracle? Nevertheless it's true. But over all these is the choir tuba-trumpet, the biggest, fieriest, noblest of them all, with its sheet of flame of treble incandescence and a dragon's breath of middle and lower register, as gorgeous as it is terrific. The pedal 32, 16 and 8 are in the same category. Of course not everybody could get away with such a program. The organ goes out on a limb and risks its all on the perfection and drama of its reeds. Few would dare try to copy such work. It makes me think of the late George Rector's comment on Diamond Jim Brady—"when Jim had on all his illumination he looked like a ferryboat at twilight. Asked why he wore all those diamonds, he answered 'Them as *has* 'em wears 'em.'"

The great flues are a 16-ft. diapason of somewhat violonish quality, a unison of good ordinary power and excellent timbre—not big or even trying to be big—an octave well balanced to its job, a twelfth and a fifteenth and a so-called "cornet" (17-19-22) added years ago by Arthur Harrison. The cornet can be used with single stops, though its twenty-second extends up to the forty-second note. The swell flues are 8-4-2 geigens, a three-rank mixture (12-19-22)—there are no flutes or strings in the swell. These latter come on the lowest manual—a sort of choir-solo organ—and are reasonably orthodox. Here is also an "orchestral clarinet," which is about the best clarinet I have ever heard. In fact almost any stop you try is about the best you ever heard.

The total and cumulative result of such individual superiority somewhat resembles a chorus made up of Caruso, Scotti, Bonci, Tibbetts, Pinza, et al.—and as there are no ladies in this organ we can leave that list as it stands. If you wish to hear the finest tone in the organ world you will have to go to St. Bees. Such tone makes the usual good organ sound pale—the thin frenzy of the best French climaxes cannot compete.

To get back to the Willis *system.* If the reeds carry the power burden it is easy to see that *the flues are soft enough to be useful.* What a delightful extra dividend! Even the great flues are not too loud for frequent use. You can play anything from Bach to Karg-Elert on this fifty-year-old tubular-pneumatic organ. You never heard such color in the intermediate voices, such unexpected blends and combinations as Major Coulthard coaxes from the antique—and by our standards utterly inadequate—couplers. No wonder Henry wrote, forty years after his early triumph at St. George's Hall, Liverpool: "This magnificent system." No less wonder that it has had so few imitators. The technical difficulties are too great, the expense of such finishing is prohibitive—it isn't commercial work.

St. Bees and St. Eustache represent boundaries between which most American work finds place. Intermediate systems of more suave timbres, and *without the high-pitched mixtures of the French school,* necessarily lack firmness and color—naturally miss the virtues of the limits they compromise. Firmness comes *only* from extended series of harmonics. French work puts them in synthetically. St. Bees can do without artificial help higher than the twenty-second—though originally the swell mixture was to have included a 26-29.

I know the current tendency in the direction of French methods and the high respect in which French organs are held, but may we remind ourselves that just as positive endorsements of other types of tone have been made in the past by men as competent and thoughtful as any we have today, and that French organs themselves have undergone a very great change. It was not so long ago that "French" connotated "Cavaille-Coll." Today there is no French work being built in France on Cavaille-Coll lines. Even the trompettes are unlike his. The structural flues are of an utterly different nature. There are no hard, horny montres. They have been superseded by mild diapasons that in many instances are barely off the border of flute timbre. This is a direct revival of Silbermann technique, religiously copied and extended. To those who open wide their mental mouths and swallow whole the tradition of the polyphonic clarity of Silbermann organs and who at the same time criticize soggy stops, insisting that clarity is the child of incisive "clean" timbres, may I say that there is not a trace of incisive "clean" tone in a Silbermann organ and that, on the contrary, its structural timbres are "harmonic paupers."

To make things plainer, Silbermann technique and the modern French work that so meticulously copies it follow exactly the same system used by the Hammond organ and are as synthetic as bath-tub gin. All three are deliberate aggregations of white tone arranged and apportioned scientifically in the various *practicable* partials. The Hammond uses electronic tones, the French-Silbermann school pipes. All three seek sine-wave simplicity for their basic material. This is in no sense a disparagement of followers of this system.

We often hear the remark that "low-pressure, cool tone is so restful, so easy to play for long periods without tiring the ear." Never has any statement so indefensible found such credence. Nothing is as tiring to the ear or mind as simple timbre. Nothing is as endurable as normally rich tone—not exaggerated or eccentric tone, but timbre consisting, innately, of a reasonable and balanced series of harmonics. Such tone has expressive capacity, where simple tone has little or none. It galls me to hear men who ought to know better prate about "low pressure tone." What they really mean is *white* tone, and we might as well admit it and look the truth in the face.

Reduce this matter to the simplest terms and then be guided by the inevitable conclusions. A chorus of superior (interesting) voices will always excel over a chorus of inferior (uninteresting) voices. If we apply the same criterions of judgment to organ tone that we do to the human voice, the piano or the violin, there can be no question as to which is the superior chorus material—English or French. Put the matter to the test. Hear the best that Paris has and then compare it with St. Bees—or Salisbury or Southwark. They are the three "S's" (against the three B's) of the organ world. The synthetic masterpieces are all very well—they have their points, and their magnificent planning and execution cannot be denied—but they do not employ the rich basic structural sounds the English organs do; hence they cannot and do not have that cohesion within cohesion that innately rich members yield. It seems to me that this reduction to first principles is the only way to settle this controversy. French flue work is synthetic, English is naturally as well as artificially rich.

So far as reeds go, to pit the at best slightly blatant Cavaille-Coll or Cliquot trompettes against Willis type reeds is asking too much. The far more musical, though fully as highly developed harmonically, English trumpets need no defense except hearing.

Flue chorus work based on Schulze timbre, such as at Southwark—innate harmonics as well as artificial mixture partials—supplemented by reeds of the type used at Salisbury—seems to me to be the ultimate ideal of ensemble tone. But the St. Bees cornopeans will *not* compete with Schulze diapasons—developed as they are at Southwark. It takes brighter timbres to contrast and to blend. Where there is anything like equality of power between the flue and the reed choruses the old law of "birds of a feather" is inviolable. This the French system denies, and on this denial it falls. The tuba as at St. Bees is essential as a top for the ideal Southwark-Salisbury ensemble. The French pedal bombarde—or something almost as vivid—is likewise indicated instead of more fulsome pedal reeds. The full organ from such combined elements carries more potentialities for grandeur than any of its components do—or any other components can.

MISS EDITH B. ATHEY has resigned from the First Church of Christ, Scientist, Alexandria, Va., effective Oct. 1, to accept the position of organist and choir director of the Transfiguration Episcopal Church, Washington.

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First Presbyterian of Miami Places Contract for Three-Manual, with Choir to Be Installed Later —Echo in Small Chapel.

The First Presbyterian Church of Miami, Fla., has placed a contract with the Schantz Organ Company for an organ to be installed in a new edifice which will be completed early in 1950. The new church, Romanesque in style, will seat 1,200 and will be the largest Presbyterian church in Florida.

The organ will be one of three manuals, with provision for an echo division playable from a two-manual console in a small chapel adjoining the rear of the sanctuary. Only two divisions and pedal of the main organ will be installed at present but the console for the ultimate organ will be included now. The choir division and those stops marked with asterisks are prepared for only.

The specifications were drawn up by the staff of the Schantz Company and the sale was made by Gustave H. Kloehs, Florida representative. The stoplist is as follows:

GREAT ORGAN.

*1. Open Diapason, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Gemshorn, 8 ft., 61 pipes.
4. Melodia, 8 ft., 61 pipes.
5. Octave, 4 ft., 61 pipes.
6. Gemshorn, 4 ft., 12 pipes.
7. Twelfth, 2⅔ ft., 61 pipes.
8. Fifteenth, 2 ft., 61 pipes.
*9. Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.

10. Lieblich Gedeckt, 16 ft., 12 pipes.
11. Violin Diapason, 8 ft., 73 pipes.
12. Stopped Diapason, 8 ft., 61 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 66 pipes.
*15. Flauto Dolce, 8 ft., 73 pipes.
*16. Flute Celeste, 8 ft., 66 pipes.
17. Principal, 4 ft., 12 pipes.
18. Flauto Traverso, 4 ft., 73 pipes.
19. Flautino, 2 ft., 12 pipes.
*20. Contra Fagotto, 16 ft., 73 pipes.
*21. Fagotto, 8 ft., 61 notes.
22. Trumpet, 8 ft., 73 pipes.
23. Clarion, 4 ft., 12 pipes.
*24. Plein Jeu, 4 ranks, 244 pipes.
*25. Cornet, 3 ranks, 183 pipes.
Tremulant.

CHOIR ORGAN.

26. Quintaton, 16 ft., 73 pipes.
27. Geigen Diapason, 8 ft., 73 pipes.
28. Concert Flute, 8 ft., 73 pipes.
29. Dulciana, 8 ft., 73 pipes.
30. Unda Maris, 8 ft., 61 pipes.
31. Rohr Flöte, 8 ft., 73 pipes.
32. Geigen Octave, 4 ft., 12 pipes.
33. Rohr Flöte, 4 ft., 12 pipes.
34. Nachthorn, 4 ft., 73 pipes.
35. Nazard, 2⅔ ft., 61 pipes.
36. Piccolo, 2 ft., 61 pipes.
37. Tierce, 1⅗ ft., 61 pipes.
38. Clarinet, 8 ft., 73 pipes.
39. Orchestral Oboe, 8 ft., 73 pipes.
40. Chimes, 21 bells.
Tremulant.

PEDAL ORGAN.

*41. Resultant, 32 ft., 32 notes.
*42. Contrabass, 16 ft., 32 pipes.
43. Open Diapason, 16 ft., 32 pipes.
44. Lieblich Gedeckt, 16 ft., 32 notes.
*45. Quintaton, 16 ft., 32 notes.
*46. Bourdon, 16 ft., 32 pipes.
47. Gemshorn, 16 ft., 12 pipes.
*48. Octave, 8 ft., 32 notes.
*49. Principal, 8 ft., 32 pipes.
50. Gemshorn, 8 ft., 32 notes.
51. Dolce Flute, 8 ft., 32 notes.
52. Gemshorn, 5⅓ ft., 32 notes.
53. Gemshorn, 4 ft., 32 notes.
*54. Super Octave, 4 ft., 12 pipes.
*55. Fagotto, 16 ft., 32 notes.
*56. Double Trumpet, 16 ft., 32 pipes.
57. Trumpet, 8 ft., 32 notes.
*58. Fagotto, 8 ft., 32 notes.
59. Clarion, 4 ft., 32 notes.

PARVIN TITUS OPENS FALL RECITAL SERIES IN OCTOBER

Parvin Titus, F.A.G.O., member of the organ faculty of the Cincinnati Conservatory of Music, opened his concert season with a recital Oct. 14 at the First Methodist Church, Parkersburg, W. Va. On Nov. 9 he will give a faculty recital at Christ Church and Nov. 16 he will play the organ music before and after the consecration of the Rev. Nelson M. Burroughs at Trinity Cathedral, Cleveland. Mr. Titus will appear as soloist with the Cincinnati Symphony Orchestra April 22 and 23, playing the Flor Peeters Concerto.

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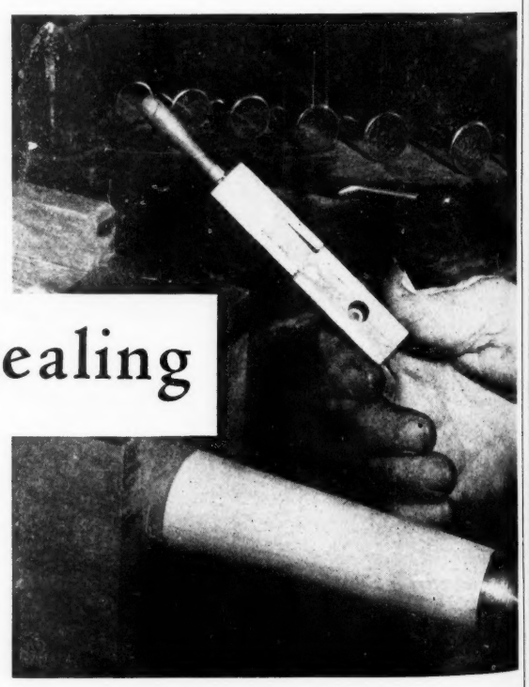

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MRS. FRANCES CHATEM

MRS. FRANCES CHATEM's fortieth anniversary as organist of the First Methodist Church of Alhambra, Cal., was celebrated early in October with a reception in the new patio of the church, recently dedicated as a memorial to J. V. Lindsay, who gave the church its organ when the present building was erected in 1925. During her incumbency Mrs. Chatem has seen the church increase its membership sixfold.

Mrs. Chatem received her organ training and studied theory with P. Shaul Hallett of Pasadena, and in 1935 passed the examinations for the associateship of the Guild.

WALTER BLODGETT, curator of musical arts, will play the monthly curator's organ recital Wednesday, Nov. 9, at 8:15 p.m., at the Cleveland Museum of Art. He will use the Concerto in D minor of Vivaldi, transcribed for organ by W. F. Bach, several chorale preludes of Buxtehude and the Fourth Symphony of Vierne. The Sunday McMyler organ recitals Nov. 6, 13, 20 and 27 at 5:15 p.m. in the garden court by Mr. Blodgett will present and repeat Vierne's Fourth Symphony.

REPORT ON SIXTIETH SEASON AT NORTH SIDE CARNEGIE HALL

The annual report on the recitals at North Side Carnegie Hall in Pittsburgh, where Dr. Caspar Koch has finished his forty-sixth season as city organist, has been issued in the form of a booklet which contains the programs of all the recitals played in the course of the year. The season 1948 to 1949 was the sixtieth in the history of free recitals given under the auspices of the city of Pittsburgh. From Oct. 3, 1948, to June 26, 1949, thirty-eight recitals were given, embracing Nos. 2361 to 2398 of the entire series. Four hundred and ninety-four compositions were performed. Of these 237 works were played on the organ. A total of 191 were original organ compositions and forty-six were transcriptions.

During the absence of the official organist twelve visiting organists appeared as guest recitalists. They were Velesca Conrad, Madelaine Emich, Clyde English, Valentina Woshner Fillinger, Lettie Ann Gearhart, James Hunter, Paul Koch, Sylvia Palmore, Pearl Postreich, Jean Shaughnessy, Homer Wickline and Julian Williams.

In addition to the compositions interpreted through the medium of the organ, 257 compositions by 130 composers were contributed by guest singers and instrumentalists. There were forty-four soloists and ten ensemble groups.

ROBERT NOEHREN DEDICATES THREE-MANUAL IN BUFFALO

Robert Noehren, university organist and head of the organ department at the University of Michigan, dedicated the three-manual organ in the Kenmore Presbyterian Church, Buffalo, Oct. 12, before an audience of 1,000. For this occasion Mr. Noehren chose the following program: Chaconne in G minor, Couperin; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; "Poeme Evangelique," Langlais; "The Tumult in the Praetorium," de Maleingreau; Scherzetto, Vierne; "Stele pour Une Enfant Defunt," Vierne; Toccata on a Chorale, Karg-Elert. The new organ was built by the firm of Herman Schlicker of Buffalo.

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BIENNIAL NATIONAL CONVENTION, BOSTON, MASS., JUNE 19-23, 1950

American Guild of Organists

Chapters in Every State

Organized April 13, 1896

Charter Granted Dec. 17, 1896

Incorporated Dec. 17, 1896

Amended Charter Granted June 17, 1909

Amended Charter Granted June 22, 1934

Chartered by the Board of Regents of the University of the State of New York
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Fernando Germani Stirs His Audience in New York with Fine Performance

Presented by the national headquarters, Fernando Germani, organist of the Vatican, played a brilliant recital Oct. 3 on the recently rebuilt organ in St. Thomas' Church, New York. Opening with the Bach Passacaglia in C minor, he treated his audience to an interpretation heard rarely, if ever before, particularly in the Passacaglia, when he built tone upon tone in a crescendo that must have been surprising to some of his more traditionally-minded listeners. Following with the d'Aquin "Noel" No. 3 the abrupt change with its quiet dialogue in woodwinds created an aura of such quietude that, had it been dropped, the proverbial pin could have been heard.

The Mozart Fantasia in F minor was a model of technique and brilliance—in short, real Mozart—the kind that fairly sings with crisp definition. In the Ducasse Pastorale Mr. Germani, with an inherent gift of imagination, ran the gamut of color, without forcing or oversentimentalizing.

If in previous numbers there had been hints as to his approach to registration, there was no doubt left when the recitalist attacked the Reger Variations on an Original Theme, Op. 73. Through expert registration the organ became one large orchestra moving through gradations in timbre, beautifully effective and satisfying from pianissimo to fortissimo.

Possessed of a technique prodigious and masterly, Mr. Germani's boldness of conception, his artistry and his strong rhythmic sense could not fail to leave his listeners spellbound. Many of his large audience stayed to meet and greet the man and to thank him for a recital that opened his tour with distinction.

HAROLD W. FITTER.

Convention in Columbus Nov. 1 and 2.

The first meeting of the 1949-50 season was held Oct. 10 by the Central Ohio Chapter at the home of Dr. and Mrs. E. Emett Wilson, Dean Wilbur Held presiding. The potluck dinner that has become an annual tradition was served. After dinner plans for the regional convention were announced by Miss Gertrude Schneider, chairman of the convention committee. This convention, attended by the chapters in Ohio, Indiana, Kentucky and West Virginia, will be held Nov. 1 and 2, with headquarters at the Broad Street Presbyterian Church. Among the outstanding events will be a recital by E. Power Biggs, a lecture by Paul Swarm, visits to rehearsals of the Capital University Chapel Choir, the Columbus Boy Choir and the Symphonic Choir of the Ohio State Universtiy.

The chapter is bringing two other outstanding artists during the year—Claire Coci and Robert Rayfield.

After the business meeting a film produced by Casavant Brothers was presented.

RICHARD T. NEIKIRK, Secretary.

Charter Dinner in Augusta, Ga.

The new Augusta, Ga., Chapter held its charter dinner Oct. 11 in the Sunday-school building of the First Presbyterian Church. Mrs. John W. Remington, the dean, presided. Other officers are: Michael Toole, sub-dean; Mrs. Bert Stewart, secretary; Miss Mildred Marston, treasurer. Guest speaker and organist was Mrs. Walter B. Spivey, A.A.G.O., from the Georgia Chapter, Atlanta. Mrs. Spivey gave a recital in the main auditorium. Her program included three Bach chorales, "Hear, O Israel," from "Bible Poems," Weinberger; "Communion," Purvis; "In the Cross," Bingham; "Meditation a Sainte Clotilde," James; "Rejoice, Ye Pure in Heart," Sowerby.

MRS. P. K. MCKNIGHT,
Publicity Chairman.

Quiz Based on News in The Diapason.

Members of the Central Tennessee Chapter met at the home of Mrs. Thomas Hudson for a party on the evening of Sept. 27. Dean Alan Irwin presided at a short business meeting. An amusing quiz program, based on news in recent issues of THE DIAPASON, was conducted by Brooks Davis. Two members who did special study the past summer gave interesting reports of their experiences. They were Arthur R. Croley, who attended the summer session of the Methuen Organ Institute, and F. Arthur Henkel, who studied at the Schulmerich School of Campanology, Princeton, N. J. Yearbooks were distributed and a social hour followed. DOROTHY SEELEY, Secretary.

Pasadena and Valley Districts.

Members and guests of the Pasadena and Valley Districts Chapter opened the new year informally Oct. 10 with a patio buffet supper prepared by Mrs. Merrill Follarsbee and members of her committee. The beautiful Arcadia home and oak-covered grounds of Dr. and Mrs. William Heidenreich lent themselves charmingly to the occasion. A clever get-acquainted game, originated by the dean, Ralph Travis, was played by all, the winner of the "bingo" being Jean Askew. We then went to the rambling California home for the business meeting and program. Among items of business were the introduction of board members, an outline of the year's programs by Ruth Bampton, sub-dean, and short talks on the regional convention by four of the seven members who attended the conclave in San Francisco.

The program, presented by Ruth Carlmark Lyons, pianist, and Ethel Woolley, organist, consisted of piano-organ duo numbers. The newly-installed Baldwin electronic organ lent itself well to the ensemble playing.

VIOLET C. SEVERY, Librarian pro tem.

Passed the 1949 Examinations.

The examination committee announces the following additions to the list of those who passed the 1949 examinations, supplementing the names previously given out by the committee and published in the September issue of THE DIAPASON:

ASSOCIATESHIP.

Ashley B. Miller.
Thomas William Van Ess.
J. Clifford Welsh.

CHOIRMASTER "A."

Wesley Ray Hartung.
Ethel M. Reed.
Frank Cedric Smith.

Northern Ohio Holds Songfest.

The Northern Ohio Chapter held its first meeting of the current season at the Church of the Covenant (Presbyterian) Oct. 10. Robert M. Stofer, organist-director at this church, was host and presented anthems and carols in which the members present, numbering about sixty, joined heartily. Mr. Stofer had prepared a long list of choral music, with emphasis on the season. Describing many of the works as to their suitability for different types of choirs, he led the group in several compositions read at sight, directing from the piano. The resulting productions were remarkably good. There was good fellowship and interest, and ambitions were aroused. Altogether it was one of the most enjoyable Guild meetings in Cleveland.

About forty members enjoyed dinner served by the women of the church preceding the program.

ELEANOR WINGATE TODD.

The President's Column

Anticipating the A.G.O. biennial national convention in Boston June 19 to 23, 1950, when church musicians everywhere will wish to attend the sessions replete with the best to be heard in organ and choral music, chapter membership drives are under way to acquaint members of our profession in every state with the opportunities offered. Every subject which has to do with the career of church musicians will be included in the broad program of the convention. Practical demonstrations and discussions of all these topics will add to the richness and value of the occasion.

A convention bulletin just received from the dean of the host chapter in Boston, Mrs. Ruth Barrett Arno, reads as follows:

Announcement is made of an "A.G.O. Night at the Pops." The floor of Symphony Hall has been reserved for a famous "Pops" night with the Boston Symphony "Pops" Orchestra, presenting a splendid program, with an American concerto for organ, conducted by Dr. Arthur Fiedler. The program, featuring compositions for the organ by Guild composers, played on the new Aeolian-Skinner organ in Symphony Hall, will offer other attractions at this concert. The registration fee of $15 will include this event as well as an afternoon solo recital at this hall by a Guild member. This is just the beginning of many other fine things to be announced later. Start your piggy-bank now.

The seventh annual conclave of deans and regents, to be held in New York City Christmas week, will begin Tuesday evening, Dec. 27, with a concert by the Collegiate Chorale in Carnegie Hall, for which a block of seats will be reserved. Prices of tickets will be announced with all other details of the conclave in the December issue of THE DIAPASON. There will be recitals, visits to points of interest and a council meeting, to which, in addition to the members of council all other members of the A.G.O. will be invited as observers. An afternoon will be devoted to talks on the examinations, the 1950 test pieces will be played and the conclave will end with a Christmas dinner party Thursday evening, Dec. 29, at Schrafft's Fifth Avenue restaurant, when Virgil Fox, chairman of the public meetings committee, with Lee H. Bristol, Jr., and fellow conspirators on this committee will provide a jolly occasion long to be remembered.

It is a positive pleasure to report the success of the first preliminary tests, given Oct. 6 and 7. Candidates expressed themselves enthusiastically on the great value of taking these tests as a preparation for the associateship examination and how much more at ease they will feel when they come up for this examination in May, 1950, which is their ambition.

My travels for the Guild, visiting chapters and organizing new ones, are being planned to include cities in New York, Pennsylvania, Massachusetts, Ohio, Illinois, Michigan, Wisconsin, Indiana, Kentucky, Tennessee, Virginia, Maryland, the District of Columbia and Delaware.

Chapters have been organized recently as follows: Brockton, Mass.; Augusta, Ga.; Orange County (formerly a branch), Middletown, N. Y.

This is the last call to those who wish to have copies of the most recent yearbook (1946). All chapters, branches and individual members are entitled to the yearbook gratis. The reserve supply in the hands of the printer is to be disposed of at once. There is no prospect, at present, of another publication.

Dr. George Mead, chairman, announces the annual A.G.O. Sunday for the third Sunday after Easter, April 30, 1950.

Manuscripts for the organ composition competition must be received by Jan. 1, 1950. The prize offered by J. Fischer & Bro. is $100 and royalty.

On to Boston!

S. LEWIS ELMER.

Choir Festival in Denver.

A choir festival sponsored by the Rocky Mountain Chapter was held in St. John's Cathedral, Denver, Sunday afternoon, Oct. 23. The prelude was played by Miss Ellouise Skinner. The Very Rev. Paul Roberts, dean of the cathedral, delivered a short address on "The Value of the A.G.O. and Its Work in the Advancement of Good Church Music." The anthems, "List to the Lark," Dickinson, and "While Shepherds Watched," Jungst, were sung with the cathedral boys as an antiphonal choir singing from the gallery. During the offering hymn, "All Hail the Power of Jesus' Name," the boy choir came down the center aisle of the nave to join the choir. The full choir sang the following anthems: "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "O Saviour of the World," Goss, and "The King's Highway," David McK. Williams. The recessional hymn was "Saviour, Again to Thy Dear Name We Raise."

The combined choir of 190 voices was directed by David Pew, organist and choir director of the cathedral. The accompaniments were played by Mrs. Russell Freeland. The postlude was played by Mrs. Elizabeth Burt.

A Christmas workshop was the theme of the meeting of the Rocky Mountain Chapter Oct. 17 at the home of Mrs. J. H. Jamison, the dean. Compositions suitable for the Christmas season were played by Miss Dorothy Hurd, Miss Lois Owens, Mrs. Herbert Farquhar and Mrs. Gladys Hawthorne. A composition for piano and organ was played by Mrs. Jamison and Mrs. Marjorie Nash Getty. The discussion of anthems for Christmas was led by Mrs. Margaret House. In the open workshop favorite numbers suitable for use at the Christmas season were discussed and some played.

Germani Recital in Richmond.

Fernando Germani played a brilliant recital for a large audience in the First Baptist Church of Richmond, sponsored by the Virginia Chapter. This opened the season Oct. 11. The program was as follows: Concerto in D minor, Vivaldi; "Noel" No. 10, d'Aquin; Sarabande, Gigue, and Badinerie, Corelli; Aria, Anon.; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Scherzo, from Second Symphony, Vierne; "Saetas," Torres; Concert Study, Manari.

Preceding the recital a dinner was held at St. Mark's Episcopal Church, with forty-four members attending.

LUCILLE BRITTON, Registrar.

Youngstown Chapter as Guests.

The Youngstown, Ohio, Chapter opened its 1949-50 season on the evening of Oct. 4, when Mr. and Mrs. J. W. Hornberger entertained the group at their home. Fall flowers and fruits added a timely and artistic touch to the hospitable home, where an interesting program was heard and plans were outlined for the coming months. Mrs. Violet Simpson, accompanied by Miss Lillian Hailstone, sang a group of solos and the Rev. Walter T. Swearengin gave a report of his summer's experience at the Berkshire Music Center in Tanglewood. Plans are under way for organ study classes, for which the membership has shown enthusiasm.

The Rev. W. Frederic Miller, the dean, presided at the meeting. Assisting the hostess were Miss Hailstone and Miss Lu R. Rowan.

MRS. PAUL A. ADAMS, Secretary.

News of the American Guild of Organists — Continued

Michigan Forces Visit Lansing for Dinner and Interesting Program

The September meeting of the Eastern Michigan Chapter was held in East Lansing on the evening of Sept. 27. Paul Eickmeyer, dean of the Lansing Chapter, was host. A chartered bus took some forty members and their guests from Detroit to East Lansing. The delegation was welcomed at a tea by Professor Roy Underwood of the Michigan State College music department. This was followed by a tour of the campus and a recital on the college carillon. The student chapter of Michigan State College gave a program in People's Church, three of its members taking part. John R. Ferris opened with the two Bach numbers—the Allegro from the A minor Concerto and the Passacaglia in C minor. Miss Mary Lou Meade played the Toccata from the Gothic Suite by Boellmann and "Crucifixion" from the Passion Symphony by Dupré. Richard Peek closed the program with a composition of his own—the Suite in G minor and the Toccata "Thou Art the Rock" by Mulet. After dinner served in People's Church a program was given by three members of the Lansing Chapter. Dean Eickmeyer opened with the Prelude by Purcell, "Sheep May Safely Graze," Bach; "In Thee Is Joy," Bach; "Noel Grand Jeu et Duo," d'Aquin; Canon in B minor, Schumann, and "Piece Heroique," Franck. Mrs. Marguerite House Gordon chose as her numbers a Scherzetto by Vierne and "Jesu, meine Freude," Karg-Elert. Wendell Westcott closed the program with the Prelude and Fugue in B major by Dupré; "Etoile de Soir," Vierne; Intermezzo from Third Symphony, Vierne, and Toccata, Sowerby.

The October meeting was held at the Martha Holmes Methodist Church in Detroit on the evening of Oct. 18. Montie James Wiers, organist of the church, was host. Dinner was served to the chapter by the women of the church and a large group of people from the parish were guests of the Guild. After a business meeting conducted by Dean Elizabeth Root Murphy, Mrs. Mary Louise Handley, organist of the Covenant Baptist Church, Detroit, gave a very enlightening and interesting address on "Potential Values of Music in Religion." If the discussion which an address calls forth is the proper gauge of its value Mrs. Handley's offering could be rated as highly successful. The lively discussion continued for a full hour. It resulted in the appointment of Benjamin Laughton to make a survey of music appropriate for weddings. The meeting was unanimous in deploring the use of "O Promise Me" and "I Love You Truly."

Before the meeting adjourned Dean Murphy announced that the next event will be a joint meeting for organists and ministers on the night of Nov. 15 and that we shall have as our guest artist Virgil Fox in St. John's Episcopal Church on the evening of Nov. 22.

MARK WISDOM, Secretary.

Southwestern Michigan.

The Southwestern Michigan Chapter held its first meeting of the season at Trinity Episcopal Church, Marshall, Oct. 5 with Paul Humiston, A.A.G.O., as host. After dinner served by the women of the church our dean, Frank K. Owen, presided over the business meeting. Plans were discussed for a recital by André Marchal Dec. 6.

The highlight of the evening came when the members adjourned to the church proper to hear a short recital by Mr. Humiston on the new three-manual Möller organ. His program consisted of the following numbers: Prelude, Corelli; Air, Suite from "Water Music," Handel; "A Little Tune," Felton; "Priere," Jongen; Chorale, Jongen; Toccata and Fugue in D minor, Bach.

The next meeting will be held Nov. 7 at Stetson Chapel, Kalamazoo College, and will consist of a forum and discussion on choral music, with Henry Overley as chairman.

MARIBELLE HALVERSON, Registrar.

Program for Season in Hartford.

The Hartford, Conn., Chapter has prepared a schedule of interesting events for the season. The first of these was a box luncheon Sept. 27 at the Church of the Redeemer in West Hartford. Oct. 19 "The Rhythmic Choir" was the subject at the Congregational Church in Cromwell, Conn., with Margaret Fisk of Hanover, N. H., discussing movement in worship. For the remainder of the season this program has been arranged:

Nov. 14, 6:30 p.m., at First Methodist Church, pastor-organist dinner (smörgasbord). Speaker, Dr. Helen Dickinson, New York, on "Beauty in Worship."

Dec. 4, 5 p.m., at Immanuel Congregational Church, annual junior choir festival; Shelley T. Gilbert, director. Guest choir, boy choir of Christ Church Cathedral, Springfield; bass soloist, Philip N. Treggor.

Jan. 18, 8:15 p.m., at Bushnell Memorial Hall, recital by Virgil Fox of Riverside Church, New York; reception for Mr. Fox at Emanuel Lutheran Church.

Feb. 20, at First Baptist Church, West Hartford, console party. Subject: "Service Music for the Small Organ" and music exchange.

March 7, at William Gwynn Mather Chapel, Trinity College, recital by George Becker, Jr., winner of young organists' contest, 1949.

March 21 (birthday of J. S. Bach), 8:15 p.m., at First Congregational Church, West Hartford, recital by Dr. Robert Baker of First Presbyterian Church, Brooklyn, N. Y.; co-sponsor, Austin Organs, Inc.

April 23, 8 p.m., at Asylum Hill Congregational Church, hymn festival (Hartford area) for Schweitzer fund benefit.

May 22, annual meeting.

Open House in Chicago.

The Illinois Chapter arranged an auspicious initial event for the season in the form of an open house at the Cordon Club rooms in the Fine Arts Building Oct. 4. Rene L. Dosogne, the recently-elected dean, welcomed upward of 100 members and friends in a graceful speech and introduced several who spoke informally. The Rev. Dr. George A. Fowler of St. James' Methodist Church was a guest and in a short talk showed that there are ministers sympathetic with the position of the organist and appreciative of his work. Others who were called on included Dr. Frank Van Dusen, Dr. William H. Barnes, Walter Flandorf and S. E. Gruenstein—all of them former deans. Refreshments concluded a happy evening.

Ministers Wichita Falls Guests.

Members of the North Texas Chapter held the first meeting of the season Oct. 8 in the form of a social and banquet honoring the members' pastors, the pastors' wives and church choir directors. The dinner was served at the Country Club of Wichita Falls. Forty-two members and guests were present. Dr. Emile Maltry, the new dean, introduced the guests. Cecil Lapo, new minister of music at the First Methodist Church, was the speaker of the evening and chose for his topic "Ideals to Be Attained in Church Music."

Misses Evelyn Barry and Joza-Lou Bullington served on the arrangement committee and were responsible for the beautifully appointed banquet tables decorated in autumn motif.

MRS. JAMES S. SMITH,
Historian-Reporter.

Western Michigan.

The Western Michigan Chapter had its "coffee kick-off" Sept. 23 at the Westminster Church in Grand Rapids, and plans were made for the year.

The monthly meeting was held at the East Congregational Church of Grand Rapids, with Dean John Dexter as host. After a chicken dinner the annual service of dedication took place. Sub-dean Albert McConnell had charge of the devotionals and the meditation was given by the Rev. William Heldstab. The prelude, Concerto for Oboe and Organ, by Cimarosa, was played by Mr. Dexter and Paul Heyboer, oboist. The East Church chancel choir sang Bach's "Jesu, Joy of Man's Desiring" with Mr. Heyboer playing the oboe accompaniment. They also sang "Hallelujah Amen" by Handel. Mr. Dexter played Couperin's Chaconne as the postlude. The members then retired to the church parlors, where coffee was served and Dean Dexter presided over a short business session.

EDITH KERSTETTER,
Corresponding Secretary.

Metropolitan New Jersey Chapter.

The Metropolitan New Jersey Chapter opened the season with a picnic at the South Orange Mountain Reservation Sept. 17. Good weather favored us, and about forty members were present.

The chapter's next meeting was held Oct. 10 at the Methodist Church in Morristown, where our sub-dean, J. Clifford Welsh, is minister of music. Mr. Welsh presented the following organ program: "Praeludium, Fugue und Ciacona," Pachelbel; "Wie schoen leuchtet der Morgenstern" and Suite for Organ, Stanley; Fantasia in D minor (duet for organ), Hesse; "Carillon," DeLamarter; Scherzo, Sonata 5, Guilmant; Sequence in A minor and "Fugue, Kanzone und Epilog," Karg-Elert. Mr. Welsh was joined in the organ duet by Gerald E. Burt, organist of First Church of Christ, Scientist, Summit, N. J. Assisting in the final number were Hermann G. Gallasch, violinist, and a chorus of women's voices from the chancel choir of the Methodist Church in Morristown.

Dean Earl B. Collins outlined briefly events of special interest in the coming year. After the meeting a social was enjoyed with the Guild as guests of the church.

DORIS BELCHER, Registrar.

Cooperates With Interchurch Council.

Under the guidance of Miss Elsie Gebhard, who is beginning her second year as dean of the Central New Jersey Chapter, increasing emphasis is being placed on cooperation with the Federal Council of Churches of Greater Trenton. When a large representation of members and friends gathered at the Hamilton Square, N. J., Baptist Church Oct. 4 for the annual dinner invited guests were the Rev. Lawrence Pitt, chapter chaplain; Gordon A. Philips, president of the council, and Karl Hastedt of the *Trenton Times* staff. Beautiful garden flowers and an excellent dinner provided by the Baptist women made the occasion festive. After dinner Mr. Philips addressed the group, thanking them for the cooperation in the past year.

Two sound films were shown through the courtesy of the Bell Telephone Company. "Bell Telephone Hour in Rehearsal" featured Ezio Pinza and Blanche Thiebaum. It gave sidelights on behind-the-scenes activities when that popular radio hour is in preparation; "Bell Telephone Hour" portrayed an actual broadcast. "Singing Pipes," a sound film showing a tour through Casavant Freres' organ factory, was a revelation of the craftsmanship that goes into the making of an organ.

William Wharton, organist of the Titusville Church and member of the Trenton Group Players, gave two groups of monologues.

The committee on arrangements, headed by Edward W. Riggs, chapter treasurer, is made up of Dean Gebhard, Jean Eades, Marion Flintzer, Nelson B. Hansbury, Dorothy Jennings, Fred Mitchell, Emma Power, Blanche Peterson and the writer.

RAMONA C. ANDREWS, Registrar.

Monmouth Dinner for Clergy.

The Monmouth Chapter held its annual organist-clergy dinner Oct. 10 at the Marine Grill in Asbury Park. Mrs. Everett H. Antonides, the dean, briefly reviewed the chapter's program for the year. The chapter is planning to hold a choral festival at St. Paul's Church, Ocean Grove, May 8. Dr. Westervelt Romaine, F.A.G.O., University of Maryland and St. John's Episcopal Church, Washington, D. C., will again direct the combined choirs of the churches represented in the chapter. Arthur Reines led a discussion on the type of hymns to be sung at this festival and played the two anthems which will be presented.

Ronald K. Arnatt, a 16-year-old English boy, will give a recital at the First Baptist Church, Asbury Park, Feb. 13 under the auspices of the Monmouth Chapter and Mrs. J. Russell Garvin is in charge of the committee on patrons for this recital.

A skit entitled "The Big Game," which concerned the trials and tribulations of an organist preparing for a Sunday service, was presented. Several members of the clergy present expressed interest in the idea of close cooperation between them and the organists of their churches and were glad to have the opportunity to learn more about the duties and responsibilities of church music directors.

The chapter is looking forward to another year of progress, inasmuch as an individual attainment plan is being instituted. This plan includes a study of the 1950 test pieces in addition to creative work.

LILYAN B. CONNELLY, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter held its first dinner meeting of the season Oct. 4 at St. Paul's Methodist Church in Tulsa. The chief feature of the program was a paper by the librarian, Mrs. J. Harold Haynes, on "The Old Hundred, Its History and Use." Several members told of their summer's visits to Salt Lake City, where they heard the new Tabernacle organ. The program chairman announced that at the next meeting Dan Casebeer is to conduct an illustrated lecture on the "History of the Organ."

Plans were discussed for the recital of Dr. Robert Baker of New York, who is being presented by the chapter Nov. 15 at the First Methodist Church.

JOHN KNOWLES WEAVER, Sub-dean.

Oklahoma City Chapter.

Members of the Oklahoma City Chapter met Oct. 3 at Beverly's, where dinner was served through the courtesy of the Coppock Music Company. A short business meeting was held. Miss Mildred Andrews, the dean, presiding. Other incoming officers are: Subdean, Miss Nancy Langbaum; secretary, Mrs. Harry Lee Virden; registrar, Mrs. Delbert H. Spain; treasurer, Mrs. D. W. Faw; historian, Mrs. C. A. Richards; auditors, Raymond M. Ryder and Paul Roe Goodman.

The following program was given by members in the recital hall of the Coppock Music Company: Chorale in E major, Franck, and Offertory in C minor on Christmas Carols, Guilmant (Miss Lillian Wilson); "Grand Jeu," Du Mage, and "Dawn," Jenkins (Miss Mary Kate Robinson); Prelude and Fugue in D major, Bach, and Meditation, Sturges (Paul Roe Goodman). A lecture demonstration on the Wurlitzer electronic organ was presented by Jack Crites of the Coppock Company.

MRS. HARRY LEE VIRDEN, Secretary.

Wins Contest in Cincinnati.

First prize in the preliminary organ competition sponsored by the Southern Ohio Chapter, held at Bethlehem Methodist Church, Cincinnati, Oct. 17, was won by Miss Joanne Birrell, a pupil of Wayne Fisher of the College of Music. Miss Birrell is beginning her third year of organ study and is a junior at the College of Music, but she began piano in the second grade of school. For one and one-half years Miss Birrell has been organist at St. Luke's Methodist Church, Covington, Ky. As first prize she was given her choice of the Widor-Schweitzer or Dupré edition of the organ works of Bach, presented by the Southern Ohio Chapter, and a two-year membership in the A.G.O. awarded by Robert S. Alter.

The second prize went to Robert S. Read, also a pupil of Wayne Fisher, and third to Phares L. Steiner, pupil of Parvin Titus of the Cincinnati Conservatory of Music. Judges were J. Alfred Schehl, A.A.G.O., Mrs. Lucile S. Meyer, A.A.G.O., and Walter M. Brunsman.

HELEN M. SMITH, A.A.G.O., Registrar.

Hear Carillon in Lincoln.

The first meeting of the new season for members of the Lincoln, Neb., Chapter Oct. 3 was a profitable event. After dinner at the Y.W.C.A. the members proceeded to the Plymouth Congregational Church carillon tower, where Ronald Barnes, carilloneur, gave an interesting and informative history of carillonic bells and played an excellent recital.

FLORENCE ABEL, Secretary.

Springfield, Ill., Master Class.

Two master classes were held for members of the Springfield, Ill., Chapter at the First Methodist Church Oct. 10 and 11. The sessions were conducted by Dr. D. Deane Hutchison of Peoria, who brought many suggestions. At the first class Dr. Hutchison went into detail about basic organ technique, such as touch, pedal playing technique, the different kinds of pipes and basic tones, registration, hymn playing and repertoire. He distributed a mimeographed list of organ music he especially recommended and commented on the uses of the various pieces in church services. The second night Dr. Hutchison spoke about the place music plays in a service, the relationship between minister, organist and choir director, and services in liturgical and nonliturgical churches. There was detailed discuisson on choirs and how to perfect a choir organization and maintain attendance. The meeting closed with a demonstration of organ playing by Donald Allured and Gerald Stokes, members of the Springfield Chapter.

ANNETTE M. WIESENMEYER,
Corresponding Secretary.

Dinner at Sherman, Tex.

The reassembly dinner and program of the Sherman-Denison Chapter was held Oct. 17 at the First Presbyterian Church, Sherman, Tex. Mrs. Charles Dannel, the dean, presided. New officers were introduced. The yearbook committee, consisting of Miss Jane Patton, Mrs. Frank Spindle and Mrs. Jack Hannah, distributed the new books.

A program of sacred music in the sanctuary followed the dinner. Taking part were Mrs. Dannel, organist; the Austin College A Cappella Choir, directed by R. W. Bedford, and Miss Janet Lindsay, soprano.

MRS. JACK HANNAH.

Texarkana Ministers as Guests.

The Texarkana Chapter entertained with the annual luncheon in honor of the ministers of the city at the Hotel McCartney Sept. 24. Miss Mary Tennison, the dean, presided and at the conclusion of the luncheon introduced the Rev. Thomas A. Carson, chaplain, who spoke on "Professional Relationship of Pastor and Organist." Thirty-three members and guests were present.

DOROTHY ELDER, Registrar.

Central Tennessee Chapter.

The Central Tennessee Chapter met Oct. 11 at the First Presbyterian Church, Nashville, to hear Cyrus Daniel, F.A.G.O., lecture on "The Practical Side of Guild Requirements." Robin Adair Russell of Columbia, Tenn., was elected to membership. Plans for organizing a course of study for Guild members were discussed.

DOROTHY SEELEY, Secretary.

News of the American Guild of Organists — Continued

Wedding Music Program Presented at Meeting of Lancaster Chapter

A program of wedding music was presented by members of the Lancaster, Pa., Chapter as a feature of the monthly meeting held Oct. 3 in Zion Lutheran Church. The program, which featured both organ and vocal selections, was as follows: Organ, "At the Altar," Arensky, and "Priere a Notre Dame," Boellmann (played by Harold Siegler); vocal solos, "O Perfect Love," Burleigh, and "Wedding Prayer," Dunlap (sung by Frances McCue); organ, Cantilena, from Cello Concerto, Op. 14, Goltermann, and Andante con Moto, Guilmant (played by Mrs. Raymond Fetter); vocal solos, "Thou Ring upon My Finger," Schumann; "O Lord of All Creation" ("Possenti Numi"), from the "Magic Flute," Mozart, and "A Wedding Prayer," Diggle (sung by Harold Shaar); organ, "Rustic Wedding Symphony" (Bridal Song and "In the Garden"), Goldmark (played by Amos Kreider); vocal solos, "Entreat Me Not to Leave Thee," from "Song of Ruth," Gounod, and "Consecration," Manney (sung by Mrs. Richard Shirk); organ, Wedding Prelude (introducing "Sandringham"), Diggle, and Processional, Guilmant (played by Harold Hunt).

After the program a short business meeting was held with Dean McConnell presiding. Miss Kathleen Stetler presented a resume of articles on wedding music which emphasized the desirability of religious music, both organ and vocal, that should be used in the church, the secular music being left for use at the reception. Mrs. Florence Garber, chairman of the committee which arranged the program, presented each of the members in attendance with copies of suggested numbers for use in wedding recitals.

DALE L. HERSHEY, Registrar.

Toledo Chapter Plans Music Survey.

The Toledo Chapter's 1949-50 program includes a correlated study entitled "A Historical Survey of Church Music." The topic for the meeting Oct. 18 at Trinity Episcopal Church was "Medieval Church Music," presented by Carroll Andrews and Sheldon Eschrich, organists at Sacred Heart and St. Thomas Aquinas Churches respectively. Their three-part program consisted of a twenty-minute demonstration by each of simple two and three-staff organ music based on Roman Catholic chant themes which might be used by Protestant organists as churchly and dignified interludes or short preludes. Another twenty minutes was devoted to a practice rehearsal of Advent and Christmas chant hymns from the 1940 Episcopal Hymnal. After the program the music was displayed for inspection.

Grace Stout Johnson, M.S.M., organist of the First Baptist Church and a member of the Toledo Chapter, will give a recital at her church Nov. 13 at 8 p.m.

RENATA KIESS, Publicity Chairman.

Dinner and Program in South Bend.

St. Paul's Memorial Methodist Church, South Bend, Ind., was the scene of the opening dinner meeting of the St. Joseph Valley Chapter Sept. 27. Approximately 100 members and guests were present from South Bend, Mishawaka, Elkhart, Goshen and Michigan City. Members of the St. Joseph County clergy were guests of their ministers of music. Dean Albert P. Schnaible presided at the dinner and introduced the Rev. Robert L. Kincheloe, executive secretary of the Council of Churches of St. Joseph County, who spoke on "The Two Ministries." He cited the importance of appropriate music in the service and made suggestions to coordinate the ministry of the gospel and the ministry of music. Mrs. William E. Harnisch, minister of music at the host church, welcomed the group.

The second half of the program was presented by the St. Paul's choir under the direction of Mrs. Harnisch and four organists. Mrs. Harnisch played: Fantasie in G minor, by Bach, followed by Fletcher's "Fountain Reverie," played by Miss Miriam Campbell of South Bend. Miss Doris Pearse of Mishawaka played the Festival Toccata by Fletcher. The first group of choral numbers were "The Omnipotence," Schubert; "Lamb of God," Christiansen, and Gaul's "List! The Cherubic Host," after which Mrs. Lester Finney played the Chorale in A minor by Franck. The forty-voice choir then sang "Springs in the Desert," Jennings; "How Lovely Is Thy Dwelling-Place," Brahms, and Richter's "The Creation." Robert Collins sang the solo parts.

Mrs. Harnisch, who also acted as accompanist for her choir, closed the program by playing Clokey's "The Little Red Lark" and "Hymn of Glory" by Pietro Yon.

MRS. WILLIAM E. PERRIN, Registrar.

Hear Francis Hopper in Louisville.

Dr. Francis Hopper, head of the organ department of the school of music of the University of Louisville, appeared in recital Oct. 10 at the meeting of the Louisville Chapter. Dr. Hopper played at the Fourth Avenue Presbyterian Church, where he is organist and choir director. The recital was of outstanding interest. Those who heard this and previous concerts by Dr. Hopper were delighted with the freshness of interpretation which he always displays. His program consisted of the following: Sinfonia and Chorale, Sonata 2, Walter Drwenski; "Toccata per L'Elevazione," Frescobaldi; Chorale Preludes, "Herr Gott, Dich loben alle wir," Pachelbel; "Vom Himmel hoch, da komm ich her," Zachau; Gavotte, Arne; Echo Voluntary, James; Passacaglia and Fugue in C minor, Bach; "Chant de Paix," Langlais; Second Suite for Organ, Francis Hopper.

The Louisville Chapter is bringing two concert organists to the city this season. The first will be Oswald Ragatz, who will play Nov. 8, and the second is Richard Purvis, who will play Feb. 20. These recitals are to be sponsored by patrons who are members of the chapter and friends of the Guild in Louisville. Both programs will be open to the public.

Open Season in Waterloo.

The Waterloo, Iowa, Chapter held its opening meeting Sept. 20 in Hartman Hall at the First Methodist Church in Waterloo, in the form of a potluck supper. Fifty were present. The evening was spent in informal games. After supper a short business meeting was held and the new officers were announced as follows: Dean, Earl Stewart, Charles City; sub-dean, Mrs. Mary Barker, Independence; treasurer, Miss Lucille Schmidt; registrar, Mrs. Rose Buenneke; secretary, Mrs. Alma Togersen; publicity chairman, Mrs. Adelaide Altland.

The October meeting was to be held at Charles City, where a new organ has been installed in St. John's Church, of which the dean is organist and choir director.

MRS. ADELAIDE E. ALTLAND.

Central New York Chapter.

The first meeting of the Central New York Chapter for the season was held at the Munson-Williams-Proctor Institute in Utica Oct. 4. John Low Baldwin, Jr., the new dean, outlined the program for the year, the highlights being a visit from our national president, S. Lewis Elmer, at the next meeting, Nov. 8, and a recital at Grace Church Nov. 22 by David Craighead. The dean asked Paul McMahon, who recently passed the Guild examinations, to give an outline of the preparations and procedure necessary for those who expect to take the examinations.

Mr. Baldwin stated that all meetings would be held on the first Tuesday of the month at 8:15 at the Munson-Williams-Proctor Institute, using the Austin organ.

WINIFRED FAGUE, Secretary.

Season Opened in Reading.

The Reading, Pa., Chapter opened its 1949-1950 season with a supper meeting Sept. 24 in the St. Lawrence restaurant. The dinner was preceded by a consecration service conducted by the Rev. Paul J. Kidd, pastor of Bethany Lutheran Church, West Reading.

Miss Blanche H. Hemmig, West Reading school teacher, who spent a year in the schools of Reading, England, as an exchange teacher, spoke on "Musical Highlights from the Continent." She said that she was impressed with the dignity and simplicity of services, but added that congregational singing was weak. She visited St. Paul's Cathedral in London, and attended Easter services at St. Peter's in Rome.

Officers of the Reading group for the year are: Bernard E. Leightheiser, dean; Norman A. Hiester, sub-dean; Betty Evans, secretary; Miriam Kochel, registrar, and Margaret Straub, treasurer.

MIRIAM K. KOCHEL, Registrar.

Indiana Chapter on Church Tour.

Sept. 19 provided ideal weather for a tour of the Irvington churches in Indianapolis for the Indiana Chapter. Five churches were visited, all within a few blocks of one another. The first meeting-place was the Fourth Church of Christ, Scientist, where a new Allen electronic organ was installed last July. Glen Foster, a student at Purdue University and also a pupil of Miss Elsie MacGregor, F.A.G.O., played a fifteen-minute recital and the secretary of the church board gave a brief history of the church. At the Church of Our Lady of Lourdes the male choir sang two Gregorian chants and the mixed choir gave a program including "Ave Maria," Arkadelt; "Jesu, dulcis Memoria," Kothe; "O Bone Jesu," Palestrina; "Adoro Te Devote," seventeenth century; two portions of masses, the "O Quam Suavis Est" of Pietro Yon, and "Jubilate Deo," Wilkins-Schehl. The choir was directed by Bernard Zimmer, with Mrs. Sifferlin at the organ.

The Downey Avenue Christian Church was the next in the neighborhood. It is the oldest parish in Irvington and has the oldest organ. Its organist, Helen M. Rice, described the tracker action instrument in affectionately amusing terms which her audience fully appreciated. Then she played a Chorale by Dupré and a Chorale Improvisation by Schehl. At the Irvington Presbyterian Church Vera Ware, organist, gave a short description of the church and organ and played the Fantasia from the Sonata in D flat by Rheinberger and Clokey's "Twilight Moth."

The Irvington Methodist has the largest auditorium, and there Mary Elizabeth Hite played the Fugue from Rheinberger's Pastoral Sonata and "Legende," Bedell.

The home of Berniece Fee Mozingo, program chairman, is directly across the street from the last-mentioned church. There we were entertained by Gary Sampson at the Baldwin electronic organ and by Dean Paul R. Matthews and Sub-dean Dale W. Young at the piano. A social hour offered the occasion to renew acquaintance and to meet new members.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

Lutheran Service in Champaign, Ill.

The East Central Illinois Chapter held its first meeting of the season at Grace Evangelical Lutheran Church, Champaign, Oct. 10. Chapter members were the guests of the Rev. Aksel C. Larson, pastor of the church; Mrs. J. L. Benefiel, choir director; Mrs. J. L. Kistner, organist, and the choir.

Pastor and choir presented for the Guild a communion service as a demonstration of Lutheran worship. For his sermon Mr. Larson gave an interesting talk on the background of Lutheran worship. A special bulletin was printed by the church for the meeting and a three-page "Sketch of the Lutheran Liturgy" was provided. The anthem was "O Saviour Sweet," Bach. Mrs. Kistner played "Schmücke Dich, O liebe Seele," by Bach, for a prelude, and "Wachet auf, ruft uns die Stimme," Bach, for the postlude.

At the conclusion of the service a business meeting was followed by refreshments of cider and doughnuts.

Paul Swarm, dean of the Decatur Chapter, and Val Jane, also of Decatur, were present at the meeting. They showed copies of Mr. Swarm's "Guideposts for the Church Musician" to the members and answered questions about the "Guideposts" and their Church Music Foundation.

Officers of the chapter were elected for the season 1949-50 at the annual banquet, held at the University Club in Urbana May 24. The dean again is Paul Pettinga, organist and choirmaster of the University Place Christian Church in Champaign and assistant professor of music at the University of Illinois. The sub-dean is Elisabeth Spooner Hamp, organist of the First Methodist Church in Champaign. The secretary again is Kenneth Cutler, organist and choirmaster of the Episcopal Chapel of St. John the Divine at the University of Illinois and music director of radio stations WILL and WIUC (FM). Bernice Samuel, elected treasurer, moved in August and at the October meeting Nadine Kistner was elected treasurer. The Rev. William Ward, chaplain of the Episcopal Chapel of St. John the Divine at the University of Illinois, was elected chaplain.

KENNETH CUTLER, Secretary.

Wisconsin Chapter Meetings.

The Wisconsin Chapter began its fall season Sept. 17 with a supper meeting at the Redeemer Lutheran Church, Milwaukee. The new dean, Dr. O. M. J. Wehrley, presided over the business meeting and announced that the chapter had received fifteen new members during the summer. The new members were introduced. Program plans for the year were discussed. Several members told of their interesting experiences and travels during the summer.

On Oct. 15 we held our meeting at Trinity Methodist Church, Milwaukee. After a short business meeting the chapter toured the factory of the Jerome B. Meyer & Sons Company, pipe manufacturers. Following this interesting and educational tour the members returned to the church to see the "movies" of the Schweitzer lecture taken at Aspen, Colo. These were shown by our program chairman, Mrs. Alfred Cotton. Refreshments served by the women and choir members of the church concluded this very enjoyable evening.

JANE KRENKEL, Secretary.

LaCrosse Chapter.

The La Crosse, Wis., Chapter held its first fall meeting Oct. 2 at 3 o'clock. Plans were made for the recital by Thomas Matthews of Evanston, Ill. After the business meeting Mrs. Agnes Sayles presented her first treatise on the life of Cesar Franck. The French composer and his works are the topics planned for study and analysis during the first semester. John Rayburn gave a survey of the composer's principal works for the organ. A recording of the E major Chorale and "Piece Heroique" were analyzed. Members of the Guild will play some of Franck's works at subsequent meetings.

Members of the Guild played a Bach program for the Music Study Club of the city in Maria Angelorum Chapel, St. Rose Convent. The numbers were: "Sheep May Safely Graze" (Ruth Anderson); Prelude and Fugue in G major (Mary F. Scherdin); Prelude and Fugue in C major (Rita Ann Breuer); Chorale Prelude, "In Thee Is Gladness," and Bourree from Second Sonata for Violin (Sister Lucilda); "Jesu, Joy of Man's Desiring" (Rita Ann Breuer); Toccata and Fugue in D minor (Ruth Anderson).

The St. Rose Convent Choir, under the direction of Sister Pierre, with Sister Lucilda at the organ, concluded the program with four numbers which commemorated the feast of St. Francis on Oct. 4.

Minnesota Chapter Plans.

The fall season got under way in the Twin Cities Sept. 19 with our annual party at the home of Mr. and Mrs. Emil Schaefer. It was an evening of fun and fellowship. There was an opportunity to catch up on the happenings of the summer, to renew old friendships and to make new ones. We had games and a mock wedding, "The Organist's Nightmare," prepared by Ann Codding.

After refreshments were served Mrs. A. J. Fellows, the dean, announced some of the plans for the year:

1. Formation of Guild student groups in the St. Paul and Minneapolis schools.
2. A preparatory class for Guild examinations, taught for the second year by Carl Jensen, A.A.G.O. In connection with this class we note that two of our members, Mrs. A. J. Fellows and Edna Michalson Lund, passed the associate examinations in June.
3. An artist series, bringing to the Twin Cities Alexander Schreiner, Richard Purvis and Paul Callaway.
4. An organists' placement bureau, under the direction of Miss Harriet Allen.
5. A monthly paper, "Pipe Notes," edited by Mrs. Paul Lorvick.
6. By popular demand Virgil Fox is to be presented again at the organ of the Minneapolis Auditorium.

RALPH SHOEMAKER, Reporter.

Dinner and Program in Baltimore.

The first regular meeting of the 1949-1950 season for the Chesapeake Chapter, Baltimore, Md., was held Oct. 10 in the auditorium of the Wilson Memorial Church. Over fifty members and friends gathered for a turkey dinner served by women of the church. Chrysanthemums and candles in autumn colors decorated the head table and corsages made of lavender and yellow chrysanthemums were provided for the newly-elected officers.

After dinner a brief installation ceremony was conducted by Miss Katherine E. Lucke, F.A.G.O. The new dean, Mrs. Z. R. Martin, opened the business meeting. A letter of resignation sent by the secretary was read by the sub-dean. Miss Elizabeth Ender was chosen for this office. The treasurer announced the receipt of nine new applications for membership. The advisability of starting a "Choir Loft" column in the local newspapers was discussed and favored. A tour to Hagerstown to visit the Möller organ factory Oct. 29 was announced.

After the business meeting the group was entertained by Frank Whitmore, baritone soloist of the First Church of Christ, Scientist, Baltimore, accompanied by Ralph Rexroth, a member.

DELLA V. WEBER, A.A.G.O., Sub-dean.

Cumberland Valley Chapter.

The Cumberland Valley Chapter held its first meeting of the fall season Oct. 1 at the First Christian Church, Hagerstown, Md. New officers were introduced. They are: Mrs. William Peacher, Jr., dean; Carl J. Farnsworth, sub-dean; Miss Ruth Seibert, treasurer; Miss Ida Mae Beckley, secretary.

After the business meeting Miss Isabel Ferris, instructor at Wilson College, Chambersburg, and Dr. Homer Blanchard of M. P. Möller, Inc., led a very interesting discussion on registration.

Nov. 16 Marshall Bidwell will give a recital at Wilson College, Chambersburg, Pa.

IDA MAE BECKLEY, Secretary.

News of the American Guild of Organists — Continued

Opening Event in Los Angeles.

The Los Angeles Chapter opened its 1949-50 season Oct. 3 with a large turnout of members and friends. At the dinner preceding the meeting Edward B. Gowan introduced several new members. Dr. Edward Shippen Barnes spoke briefly of the Guild tests, outlining their scope and describing them in detail.

After dinner the group adjourned to the First Presbyterian Church of Hollywood, where a recital was played by Max Miller. Mr. Miller, who recently passed the tests for the associate certificate, is organist of the First Methodist Church of Pasadena and a senior at the University of Redlands. He was winner of the young artists' competition at the regional convention of the Guild in San Francisco last summer. Mr. Miller played with ease and assurance, used excellent taste at all times in his registrations and established himself as one of the leading younger organists of this region. His program was as follows: Prelude and Fugue in E flat major ("St. Anne"), Bach; "My Faithful Heart Rejoiceth," Brahms; Fantasia in F major, Mozart; Finale, "Grande Piece Symphonique," Franck; "Introitus and Ite Missa Est," Kodaly; Introduction and Fugue, Douglas Green; "Fast and Sinister" (Symphony in G major), Sowerby; "A Gig," Clarence Mader; "Autumnal," James; Prelude in B major, Dupré.

WILLIAM G. BLANCHARD.

Student Group Visits San Francisco.

Members of the student group at Santa Rosa Junior College spent an exciting and instructive day in San Francisco Oct. 8. With their sponsor and instructor, Gordon Dixon, A.A.G.O., they left Santa Rosa in the morning in time to arrive at Temple Emanu-El in San Francisco for the orthodox thanksgiving service. After the service Ludwig Altman, organist of the temple, demonstrated the organ. After a picnic luncheon in Lincoln Park the group went to the Palace of the Legion of Honor, where Uda Waldrop was scheduled to play his Saturday recital. Unfortunately the group could not wait for the recital because of a date to meet Richard Weeks at Calvary Presbyterian Church. After explaining and demonstrating the large four-manual instrument Mr. Weeks took the students on a guided tour into the organ chambers.

Trinity Episcopal Church was the next stop. Here the organ was explained and demonstrated by Mr. Dixon. Although it was nearly 5 o'clock, it was decided to drive up to Grace Cathedral. There, by a stroke of good fortune, Richard Purvis was found practicing for his vesper recital the next day.

A dinner in Chinatown and the English technicolor film "Red Shoes" completed a day the students will never forget.

Much credit is due William Allen Taylor, who arranged the San Francisco details of the trip.

GORDON DIXON.

San Diego Chapter.

The October meeting of the San Diego, Cal., Chapter was held at the home of Ethel Kennedy and we had as our guest speaker the Rev. Dr. Forshaw of La Jolla, Cal., who spoke on Dr. Albert Schweitzer and on his trip to the Goethe festival in Aspen, Colo. Refreshments were served by the committee in charge.

On Oct. 17 the Thearle Music Company of San Diego entertained the Guild at a steak dinner in the San Diego Club. On this occasion the new concert model Hammond was presented for the first time. Karl Bonawitz, guest organist, demonstrated the instrument and played various types of compositions.

EDITH GOTTFRID, Publicity Chairman.

San Joaquin Valley Chapter.

Members of the San Joaquin Valley Chapter met Sept. 19 in the garden at the home of Mr. and Mrs. Harry L. Kohler for a barbecue and potluck supper. Husbands and wives of members were invited guests and six new members were welcomed into the chapter.

A thoroughly delightful, as well as inspirational, evening was spent listening to reports from members attending summer schools and conferences. James H. Winter and Carl L. Kronberg gave the highlights of a profitable summer at Northwestern University. The members who attended the regional convention in San Francisco gave interesting as well as humorous reports. Mrs. Margarette Larwood, our dean, outlined plans for a busy year. The Rev. Tryon Richards, sub-dean, gave out the new yearbooks.

RUTH WAILES, Secretary.

Redwood Empire Events.

An informal picnic which included a potluck supper opened the season's activities in September for the Redwood Empire Chapter. A review of the regional convention in San Francisco took place in the gathering dusk by the light of automobile headlights.

The season's activities were continued on the evening of Oct. 4, when the chapter met at the First Methodist Church of Santa Rosa, where Dean Claire Coltrin had arranged to show the Casavant Freres moving-picture, "Singing Pipes." Afterward Dan Ruggles led a lively discussion of "Choir Problems." Before the problems could all be solved the discussion had to be called off so that the ice cream could be consumed before it had melted.

GORDON DIXON, Publicity Chairman.

Stanley Williams Speaker.

The Sacramento, Cal., Chapter was privileged at its meeting Oct. 11 to hear Stanley Williams of the Aeolian-Skinner Company speak on organ design and placement. The meeting was held at the First Baptist Church. Mr. Williams spoke on such related topics as acoustics, the location of the organ and console so as to achieve satisfactory results and the best design for an organ. He pointed out that in a well-balanced organ no stop will stick out, but all will be capable of blending with the others.

The first recitalist of the 1949-50 season will be André Marchal, who plays Oct. 28 at the First Methodist Church. The chapter is proud to report increasing interest in organ music, as evidenced by a growing list of subscribers.

Chico, Cal., Chapter Entertained.

The first meeting of the fall season of the Chico, Cal., Chapter was held Sept. 17 at the Bidwell Memorial Presbyterian Church, where the members were entertained with the moving picture "Singing Pipes," by courtesy of Casavant Freres, St. Hyacinthe, Que. After the showing of the "movie" Mrs. Katherine K. Thompson, at the Presbyterian organ, played the following selections: Sketch in D flat, Schumann; Prelude and Fugue in B flat major, Bach; Pastorale, Milhaud; Toccata, Gigout.

The group then adjourned to the home of Charles Van Bronkhorst, dean of the chapter, for a business meeting. Preliminary plans were made for a half-hour program over KHSL once a month, with Fred McCleary in charge of production. The members also discussed a recital to be given by Ludwig Altman of San Francisco in the latter part of October. Refreshments were served by Mrs. Van Bronkhorst.

JOANN MEIER, Publicity Chairman.

San Jose Chapter.

The San Jose, Cal., Chapter held its first meeting of the fall season Sunday afternoon, Oct. 9, at Trinity Episcopal Church in San Jose. Reginald Greenbrook of the program committee presided. He introduced J. B. Jamison of Los Gatos, who addressed the Guild on the subject "European Observations in the Organ World." Mr. Jamison, a representative of the Austin Organ Company and author of an article in THE DIAPASON, gave an informative and entertaining review of his examination of English and French organs. His talk was illustrated with pictures and records.

The chapter is looking forward to its first sponsored recital this season at which it will present Fernando Germani on Nov. 28 in San Jose.

Refreshments were served in the social hall of the church.

ALICE B. OLTZ, Recorder.

Long Beach, Cal., Chapter.

The Long Beach, Cal., Chapter met Oct. 4 at Mottell's Chapel. Following a business meeting a program was given by Guild members, assisted by Harvey Wagner, baritone. Marguerite Rymes and Gene Driskill were the organists. After the program a social hour was enjoyed and refreshments were served by the Mottell organization.

MARIE LYMAN, Reporter.

Dinner in Salt Lake City.

The Utah Chapter's opening meeting of the 1949-50 season was held Oct. 8 in the Hotel Temple Square, Salt Lake City, where a dinner was enjoyed by twenty-three members and friends. Mrs. Vera Frey Beason, chairman of the program committee, gave a brief outline of the activities for the year. Each program will feature some organ playing and each session will be planned accordingly.

After the meeting a film prepared by Casavant Freres entitled "Singing Pipes" was shown by LaMar Williams. Dr. Alexander Schreiner brought a large supply of music for organ for which the Tabernacle organists no longer had use and invited Guild members to look it over and take home any numbers they desired. This provided much entertainment and was a treat to all present.

ELEANOR H. TODD, Registrar.

News of South Carolina Chapter.

The first organ recital of the season for the South Carolina Chapter was given by Robert Van Doren, former dean of the chapter and professor of organ at the University of South Carolina, Sunday afternoon, Oct. 2, at Trinity Episcopal Church, Columbia, of which he is organist and choirmaster. Mr. Van Doren played a Bach program. He was assisted by Miss Althea Bird, contralto soloist of the church, who sang "Prepare Thyself, Zion" from the Christmas Oratorio.

The first business meeting was held Sunday afternoon, Oct. 9, at St. Peter's Catholic rectory, Mrs. Lawrence Davis, the dean, presiding. Plans for the year were discussed and it was announced that in February a two-day choir workshop with Roberta Bitgood would be held, closing with a senior choir festival. The business meeting was followed by a recital-study hour of Bach chorale preludes, played by three members of the Guild—Mrs. Clyde Lee Moltz, Gregory Pearce and Robert Van Doren.

The next meeting will feature an organist-minister dinner Oct. 31 at the Episcopal Church of the Good Shepherd.

MRS. E. ARTHUR TARRER,
Publicity Chairman.

District of Columbia Meeting.

The October meeting of the District of Columbia Chapter was held at St. Clement's Church, Alexandria, Va. The architecture of this sanctuary was of particular interest to the guests as it presents a departure from the conventional with a symbolism of its own. Three features of this design were the dark ceiling spotted with tiny lights, which imparted sufficient illumination for reading in the pews, but which were inset to such an extent as to give an impression of spaciousness, as though they were stars in the sky; the central position of the altar, with suspended cross, and the absence of windows, which tends to direct the worshiper's attention toward the center.

The chapter was pleased to have Westervelt Romaine, F.A.G.O., from the faculty of Maryland University, one of our own members, play a short recital. For his program he chose the following: Concerto in A minor, Vivaldi-Bach; Chorale Improvisation, Karg-Elert; Passacaglia from the G major Symphony, Sowerby, and Prelude, Clerambault. Mr. Romaine then improvised charmingly on the first phrase of the Doxology. Earl Campbell, president of the Campbell Music Company, was our host and the instrument used, which was the latest model Hammond, was furnished by the company. William Peck demonstrated the organ.

Officers for the 1949-50 season are: Robert Ruckman, dean; Marguerite Brice, sub-dean; Temple Dunn, registrar; Winifred Chamberlain, secretary; Effie Collamore, treasurer; Jean Appel and Mrs. J. H. Fahrenbach, auditors.

TEMPLE DUNN, Registrar.

Dinner and Recital in Roanoke.

The Southwestern Virginia Chapter in Roanoke opened the 1949-1950 season with a dinner-recital Sept. 27 at the Belmont Baptist Church, in Roanoke. Miss Melva Payne, the dean, presided. The group was put in a jovial mood by the singing of tunes led by Miss Jean Birehall, with Miss Rosalie Sheppe at the piano. Caleb Cushing, minister of music at Centenary Methodist Church, Lynchburg, gave a humorous talk on choirs. Mr. Cushing is a well-known baritone soloist. Fifty-two were present at the dinner.

The organ recital which followed the dinner was played by Robert Moore, choirmaster and organist at St. John's Episcopal Church and on the faculty at Randolph Macon Women's College in Lynchburg. His program was well balanced and showed his mastery of the instrument. The following program was played entirely from memory: "Grand Jeu," Du Mage; "Le Coucou," d'Aquin; "I Call to Thee," "Comest Thou Now" and Fugue in E flat ("St. Anne"), Bach; Chorale in A minor, Franck; "My Heart Is Filled with Yearning," Brahms; "The Rhythmic Trumpet," Bingham; "Song of Peace," Langlais; "Thou Art the Rock," Mulet.

MRS. HOLLAND PERSINGER,
Publicity Chairman.

Petersburg, Va., Meeting.

The Petersburg, Va., Chapter held its monthly meeting Oct. 4 at the home of Miss Mary Patteson, with Mrs. Clyde Laushey, the dean, presiding. Sixteen members and ten guests were present.

The program was a stimulating panel discussion by the Rev. Sydney Swann, rector of St. Paul's Episcopal Church; the Rev. J. Aubrey Hughes, pastor of Trinity Methodist Church; Dr. C. Irving Lewis, pastor of the Tabb Street Presbyterian Church; Mrs. Johanna Spiers, organist-director at St. Paul's; Mrs. John Ruan, director of the choir at Trinity, and Miss Mary Patteson, organist-director at Tabb Street, with Morgan Smart, organist-director at the Memorial Methodist Church and director of vocal music in the Petersburg High School, as the moderator. Some of the topics under discussion were: A unified service, anthems, hymns and good church music. At the conclusion of the program refreshments were served.

The Guild announces that one of its outstanding programs of the year will be a recital by Charles E. Craig, Jr., F.A.G.O., of Richmond at St. Paul's Episcopal Church Nov. 15. The public will be invited.

MRS. CLYDE LAUSHEY, Dean.

Tacoma Chapter at Work.

The Tacoma, Wash., Chapter held an organization meeting at the First Methodist Church Sept. 12 to discuss and plan the year's activities. D. Robert Smith, the dean, showed pictures of the Methuen organ and gave an interesting account of his study at the Organ Institute in Andover, Mass., last summer. He also showed colored slides taken on his recent vacation in Hawaii.

The first formal program of this season was a membership tea Oct. 10 at the First Congregational Church. A large group of members and guests enjoyed the presentation of the Casavant film "Singing Pipes." Mrs. Martha B. Schultz of Olympia and Mrs. Pierce Powers of Tacoma presided at the tea after the program. Mrs. G. J. Malmin, instructor in organ at Pacific Lutheran College, invited us to meet with the newly-organized student group at the college.

The Tacoma group was chartered in November, 1948. During the past year many fine programs have been presented, including our first annual hymn festival. We were well represented at the regional convention in Portland on April 25-26. D. Robert Smith was a featured recitalist. Frank Nurding presided at a luncheon meeting and Leonard Raver was our contestant in the playing competition. Two of our members were candidates in the 1949 Guild examinations and both passed. Frank Nurding, organist and choirmaster of St. Luke's Episcopal Church, received the choirmaster certificate and Doris Helen Smith, organist of the First Congregational Church, won the associate certificate.

DORIS HELEN SMITH, Secretary.

Harrisburg Chapter Activities.

The Harrisburg Chapter lists the following activities during the summer and fall:

Aug. 30 members of the Guild enjoyed a box luncheon at the summer home of Mr. and Mrs. Joseph R. Steele in New Buffalo.

Sept. 10 members met at the home of Mr. and Mrs. Charles E. Swartz for another box luncheon picnic, this being the occasion of a farewell party for one of our members, Lester T. Etter, who with his bride has moved to Hackensack, N. J., where he is teaching in the Teaneck High School. A short program of organ numbers was given by Mrs. J. R. Steele and Mrs. Marshall E. Brown on the two-manual Möller organ in the Swartz residence. The remainder of the evening was given over to fun. Two members of the Guild dressed in ridiculous attire as bride and groom appeared and with Robert S. Clippinger at the organ gave a hilarious presentation of bride and groom marching down the aisle. J. H. Roberts, husband of one of the members, wrote and sang a parody on "O Promise Me" and another parody on "I Love You Truly" was sung by the make-believe bride (Mrs. Swartz) —probably the first time in history that the bride sang at her own wedding. A treasure hunt for the bride and groom for small gifts concluded the evening's program.

Sept. 19 members of the Guild were invited to the home of Dr. H. D. Rhein, Harrisburg, to hear a recital on the beautiful Möller residence organ in Dr. Rhein's home by Dr. Rollo Maitland of Philadelphia. Mrs. Katharine Byers Johnston of Lancaster played several piano solos and later she and Dr. Maitland did the "Concertstück" by Weber, arranged for piano and organ.

Sept. 26 fifteen members of the Guild motored to Lancaster to hear E. Power Biggs in St. Paul's Reformed Church.

Oct. 3 we met in Zion Lutheran Church, it being "study club night." Plans for the year, in addition to public recitals, provide that we are to meet once a month for study and discussion of some phase of organ and choir work. This is in charge of Robert S. Clippinger, organist-director of Grace Methodist Church. Mrs. J. R. Steele reviewed the first half of Donald D. Kettring's new book on "Towards a Singing Church" and Miss Irene Bressler the latter half of the book. A short open forum followed the book review.

Oct. 25 the first of the public monthly recitals was to take place in Trinity E.U.B. Church, New Cumberland, when four members will be presented in recital.

Plans are going forward to present Claire Coci Nov. 8 on the new Aeolian-Skinner organ in the Market Square Presbyterian Church.

IRENE BRESSLER, Registrar

News from Wilkes-Barre, Pa.

The Wilkes-Barre, Pa., Chapter held its "opener" of the season in the form of a covered-dish supper at the Trucksville Methodist Church Sept. 20. Henry Johnson presided and, as the new dean, outlined a program of events for the winter.

Richard Weagly, minister of music at the Riverside Church, New York City, on Oct. 10 presented a program illustrated with slides which proved to be of exceptional interest. His story of the Riverside Church music included a description of the organ, rehearsals of choirs and type of music used. Mr. Weagly's warm personality was illustrated in many incidents which served to entertain as well as to promise help in choir problems.

The chapter is anticipating a dinner meeting at which the clergy will be guests in November. The Rev. Jule Ayers will lead a forum on church architecture and music.

LOIS M. LEE, Secretary.

News of the A.G.O.—Continued

Buffalo Chapter Joins Niagara and Lockport for Meeting in Canada

The first fall meeting of the Buffalo Chapter was a joint meeting with members of the Lockport Branch, the Niagara Falls, N. Y., Chapter and the Niagara Falls, Ont., members of the Canadian College of Organists, at the Park restaurant, Niagara Falls, Ont., Sept. 20. A feature of the program was the presentation of Dr. Roberta Bitgood, Reed Jerome, Squire Haskin and Addison Buesch in a humorous "musical interlude" and amazing talent was displayed by each one. About 120 organists and guests were in attendance.

Chapter officers for this year are: Dean, Dr. Roberta Bitgood, S.M.D., F.A.G.O.; sub-dean, Emily Yoder Davis; secretary, Mrs. Marion V. Fruauff; treasurer, Gilbert Corbin; registrar, Roy W. Clare, B.Mus.; librarian, May Goehler Boehm; auditors, Lewis Holdermiller and Quinton P. Renner; chaplain, the Rev. Oscar C. Plumb.

ROY W. CLARE, Registrar.

Student Group at Redlands.

The organ students at the University of Redlands organized Oct. 15 as a student group of the Guild. The young branch began its activities with a picnic in the mountains. The following officers were elected: Raymond Boese, president; Richard Galloway, vice-president and chairman of program committee; Viola Haight, secretary; Harold Chaney, treasurer. The faculty sponsor is Miss Margaret Whitney Dow, F.A.G.O., at present in charge of the organ department of the University of Redlands during the leave of absence of Dr. L. P. Spelman.

The student group will have programs every Monday at 4 at the regular hour of the organ class. It plans to present "Singing Pipes" in November and to make trips to visit organs and hear recitals as a group. Another project is a Sunday afternoon "quiet music hour" at the Memorial Chapel, listeners being invited to slip in for meditation between 4:30 and 5:30. Once a month a vesper recital will be given by either faculty or students. VIOLA HAIGHT, Secretary.

Northern California Chapter.

The Northern California Chapter's monthly activity for October was a visit to the music department of the University of California Oct. 25. Dr. Manfred F. Bukofzer, eminent educator and musicologist, spoke on "The Baroque Organ and Its Literature." The university library, where many rare books and manuscripts are housed, was visited.

Fernando Germani's recital Nov. 27 promises two works of unusual interest—the Roger-Ducasse Pastorale and Liszt's "Ad Nos" Fantasie and Fugue.

Two important recitals were played by chapter members in October—Richard Purvis' at Grace Cathedral in San Francisco Oct. 9 and Newton H. Pashley's at the First Presbyterian in Oakland on the 23rd. FREDERICK FREEMAN, Registrar.

Pennsylvania Chapter.

The 1949-50 season of the Pennsylvania Chapter was ushered in with a dinner at St. Peter's Episcopal Church, Glenside, Sept. 24. Preceding the dinner a program of choral and instrumental music, consisting of organ, violins and 'cello, was presented. At the organ was Dean Ruth Flower, A.A.G.O., organist and choirmaster at St. Peter's. Enos Shupp entertained the members by exhibiting and playing an interesting collection of organ and choral records.

The Guild school, which has become an annual event, was opened Sept. 26 at the First Unitarian Church, where Howard Gamble is organist and choirmaster. The speaker at the first session was Mrs. Elaine Brown, director of choral activities at Temple University, an authority on tone production and the technique of singing. Oct. 3 Dr. William Reese, A.A.G.O., of Franklin and Marshall College spoke on sixteenth century music for choirs. He gave a resume of the characteristics of the music of that period. There was a practical demonstration by a choir made up of Guild members and singers who came with Dr. Reese. At the third session, Oct. 10, the speaker was John Lively of Lancaster. Mr. Lively spoke on contemporary music and imparted much information gathered from research in that field. Oct. 17 Newell Robinson, F.A.G.O., Chm., discussed books. He gave a brief resume of some forty books of interest and value to church musicians, including works on form, harmony, history and choral technique.

There will be two more sessions of the Guild school this season.

ADA R. FAISLEY.

Massachusetts Chapter.

The Massachusetts Chapter began the season with a business meeting Oct. 18 at the First Church of Christ, Scientist, Boston. This meeting was preceded by a dinner at the Old France restaurant. Mantle Childe, concert pianist of London, gave a short recital. The business meeting was devoted to discussion of plans for the 1950 national convention.

MARJORIE FAY JOHNSON, Secretary.

Picnic for Berkshire Chapter.

The Berkshire Chapter celebrated the opening of a new season with a picnic Sept. 27 at the state forest lodge near Pittsfield. Two big fires were built and we caught up on summer news. At the business meeting conducted by Margaret Martin, the dean, plans were made for an active year. Immediate events include our second annual choir festival, to be held on Reformation Sunday, Oct. 30, at the First Methodist Church in Pittsfield, with Mrs. Howard Fohrhaltz conducting, and a recital Nov. 20 by David Craighead.

ESTHER BARROW.

Meet at Moberly, Mo., Home.

The first meeting of the new season for the Central Missouri Chapter took place at the home of Mrs. Stella Price Eisenstein, Moberly, Mo., Oct. 3. After a dinner served by the Moberly members a short business meeting was held, with Robert Karsch, the dean, presiding. Plans were made for the year and particularly for the November meeting at Stephens College which will be a master class and recital for the Guild members by Carl Weinrich. The recital is open to the public. The remainder of the evening was spent in enjoying Mrs. Eisenstein's new Wicks organ, played by members of the group.

MRS. R. T. DUFFORD, Secretary.

Kansas City Dinner.

The Kansas City Chapter met at the Tea-House-by-the-Side-of-the-Road for a dinner Oct. 8. Fifty-three were present. Powell Weaver, the dean, kept the group in a happy mood with his humorous remarks. Hans Schweiger, director of the Kansas City Philharmonic Orchestra, was our guest and speaker.

LUTHER CROCKER, Secretary.

New Orleans.

The New Orleans Chapter met Oct. 17 at the Napoleon Avenue Presbyterian Church with Miss Gladys Sinclair as hostess. Final plans were announced for the recital by Fernando Germani at the Church of the Holy Name of Jesus Nov. 13, which will be the chapter's first program on its 1949-1950 recital series.

The program consisted of recordings by E. Power Biggs and Virgil Fox, followed by a discussion.

The next meeting will be held Nov. 21, when members will make an organ tour of three churches.

W. DONALD GEORGE, Dean.

Syracuse Chapter Dinner.

The Syracuse Chapter met for dinner at the First Baptist Church in Syracuse, N. Y., Oct. 14. The meeting was devoted largely to reports of progress and last-minute plans for the recital of Virgil Fox Oct. 20. Later the group inspected and demonstrated the Casavant organ.

M. LILLIAN JEROME, Secretary.

Akron, Ohio Chapter.

The second meeting of the 1949-1950 season of the Akron, Ohio, Chapter was a dinner Oct. 3. Miss Louise Inskeep, the dean, presided at the business meeting.

Plans for future programs were discussed, among them a Christmas party for members and their families.

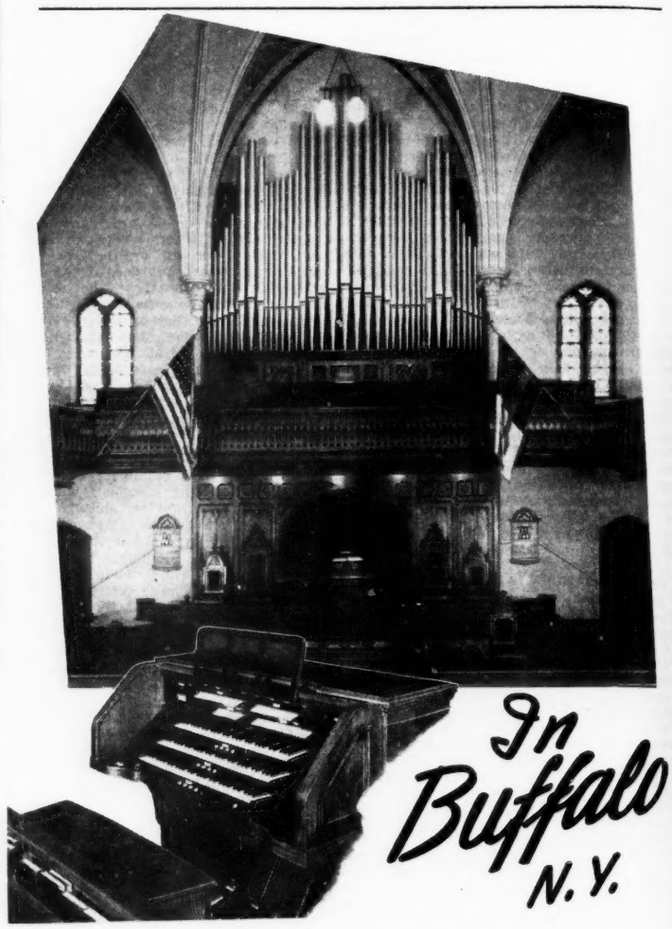
ANNE FELBER, Registrar.

Berniece Fee Mozingo
INDIANAPOLIS, IND.

GEORGE GANSZ
A.A.G.O.
Zion Lutheran Church
of Olney
Philadelphia, Pa.

ROGER A. HAUENSTEIN
M.A.
First Congregational Church
Port Huron, Michigan

WICKS ORGAN OF THE MONTH



The PROSPECT AVE., BAPTIST CHURCH

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THE DIAPASON

ESTABLISHED IN 1909.
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A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

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

Subscription price, $1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, NOVEMBER 1, 1949

How long have you been a reader of* THE DIAPASON*? If you became a subscriber in 1909 or in the years from 1910 to 1912 you will be doing us a favor by communicating that fact to this office. Many of our charter subscribers are still on the mailing list and we are eager to compile a list of these. Your co-operation will be appreciated.

Thinning of the Ranks

Death laid its hand heavily on the American organ fraternity this fall, as reflected in the news columns of our October issue. With the passing of Samuel A. Baldwin and Miss Kate S. Chittenden there remain among the living only seven of the 145 men and women who formed the group of founders of the American Guild of Organists. The changes time has wrought in a little more than half a century are shown by this fact, were it not too evident in many other ways.

Professor Baldwin's life span of eighty-seven years included twenty-five years in which his recitals in the Great Hall at the College of the City of New York, 1,362 in number, were noteworthy. Few if any recitalists have presented so many programs to make the public of a great city organ conscious. Professor Baldwin grew old only in years. His enthusiasm for and interest in his profession never waned. He was a member of the council of the A.G.O. until his death and labored without intermission in its interest as chairman of the committee on ethics and as the author of the Guild's history.

Miss Chittenden devoted her life largely to teaching the piano and was known throughout the nation by her success with hundreds of students at Vassar College. But she never lost her interest in the organ, to which she devoted herself actively in her younger years.

Miles I'A. Martin, for nearly a quarter of a century at St. John's Church in Waterbury, Conn., and prominent as a national officer of the A.G.O.; Wallace McPhee, Madalyn Phillips in California and Clarence Reynolds, who was known through his performances at Ocean Grove, N. J., and later as municipal organist of Denver—these and others—will be missed by their friends and those who profited from contact with them.

Though he was not an organist or choral director, the career of Harry T. Burleigh, a descendant of slaves, was so intimately connected with church music for more than half a century that he was a figure whose voice and compositions have made for him a place among the immortals. Anyone who has had the privilege of attending the annual festivals of Negro religious music at St. George's Church, under the direction of George W. Kemmer, has carried away an indelible impression of the beauty of the spirituals. Even when he had reached what is rated an old age Harry Burleigh's voice was one of the features which made for the beauty of these services, which were always attended by cosmopolitan congregations that jammed St. George's to the doors.

Seated at a voicing machine in his shop on the south side of Milwaukee for a generation one could see a modest, friendly man whose life was devoted to breathing a soul into the pipes he manufactured, until death brought his work to a sudden end in September at the age of 77 years. Jerome B. Meyer never sat at a console enjoying the applause of an enthusiastic audience, but he made an important contribution to organ music in his own field and held the respect of all his fellows, who recognized in him an able artisan and a Christian gentleman.

When one contemplates the losses suffered by the organ world in just one month of the fall of 1949 he is impressed with the number of types of men and women who work together to make organ music, as performers, builders and composers, and who represent more than one race and nationality or disposition.

Boston Symphony Then and Now!

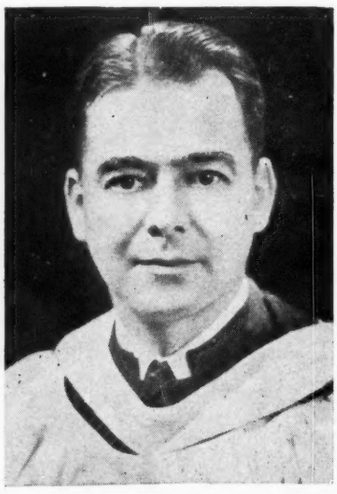
The first hearing of the new Aeolian-Skinner organ in the home of the Boston Symphony Orchestra, recorded in our news columns, served not only as the premiere of the famous orchestra's new conductor, Charles Munch, and the introduction of the orchestra's third instrument, but was the occasion for recalling some interesting organ history. E. Power Biggs, who was the soloist of the occasion and played the Handel Concerto No. 4, in D minor, brought back memories of half a century ago to those who were privileged to attend the concerts in 1900, when, after acknowledging the applause which followed his performance, he graciously gestured to one in the audience to do likewise. That man was Wallce Goodrich, now director emeritus of the New England Conservatory, who had been organ soloist in the same work forty-nine years ago. As a reminder of the significant concerts of Oct. 19 and 20, 1900, a reproduction of the first leaf of the program book of that occasion was inserted in the current one.

In notes on the 1949 program Mr. Biggs reminded the audience that it was nearly a century ago that Boston acquired its first concert organ, the imposing instrument built in 1858 by Walcker, in Germany, for the old Boston Music Hall. This organ, famous the world over, and now in Methuen, Mass., was the subject of an article by Dr. Holmes in the *Atlantic Monthly* for November, 1863. Dr. Holmes described the organ as having "large windpipes of thirty-two feet through which a man may crawl, and finest tubes too small for a baby's whistle. Six pairs of bellows, moved by water from the Cochituate reservoirs, furnish the breath which pours itself into music. . . ." and so on in the flowery phrases that seem to be associated frequently with descriptions of an organ.

When the Boston Symphony Orchestra moved to its new home in 1900, this organ was superseded by an instrument designed for the new Symphony Hall by the Hutchings Organ Company. This instrument was outstanding for its day, though built on less ambitious lines than the Walcker. "A record of excellent service throughout almost half a century is its best tribute," Mr. Biggs so aptly writes.

THE CHRISTMAS SEASON will begin early for the San Francisco Bach Choir as its Christmas concerts, under the direction of Waldemar Jacobsen, will take place Sunday, Nov. 27, in Sacramento and Saturday, Dec. 3, in San Francisco at the War Memorial Veterans' Auditorium. For the second year the choir will present Bach's Magnificat, in collaboration with the Sacramento Bach Choir, as the major work in the Christmas concert. A motet by Johannes Brahms, based on the Fifty-first Psalm, will also be featured, with shorter works and a group of traditional and modern choruses appropriate to the season. The Sacramento Bach Choir, under the leadership of Frank Pursell, collaborated with the San Francisco Bach Choir in the 1948 Christmas concert.

WILLARD E. RETALLICK



WILLARD E. RETALLICK completed twenty years' service as organist and choirmaster of the Cathedral of St. John in Providence, R. I., Sept. 15. On Oct. 18, St. Luke's Day, he completed thirty years as a church organist, during which time he has not missed a service except when on vacation. He started at the age of 8 as a choir boy in St. John's Episcopal Church, Troy, N. Y. Then he studied voice, piano and theory with the organist and choirmaster of the church, Richard P. Law, and at the age of 14 was serving as assistant to the organist. In October, 1919, he accepted appointment to St. Luke's Church, Troy. In 1922 he went to the Memorial Baptist Church, Albany, where he served until February, 1926, when, at the age of 22, he was appointed organist and choirmaster of the Cathedral of All Saints, Albany. During his stay at Memorial Baptist Church he studied with Dr. T. F. H. Candlyn.

In the fall of 1929 Mr. Retallick moved to Providence to become choirmaster of St. Dunstan's College of Sacred Music, under the rectorship of the Rev. Walter Williams, and organist and choirmaster of the Cathedral of St. John. With the disbanding of the college the choir at the cathedral returned to its former status of mixed voices and it has become one of the best-known choirs in the area not only through its services at the cathedral but through its weekly broadcast of "Cathedral Vespers," a Saturday night program of which Mr. Retallick is the musical director, broadcast by station WEAN of the Yankee network.

Mr. Retallick has served as organist and music director of Temple Beth-El, choirmaster of the Church of the Epiphany and choirmaster of St. Mark's Church, Riverside. He is assistant secretary of the Providence Mutual Fire Insurance Company.

Mr. Retallick attended St. Stephen's College, Annandale-on-Hudson, now Bard College, at that time a preparatory school for the Episcopal ministry. He received his B.S. degree from State Teachers' College, Albany, in music, and while in Providence did graduate work in sacred theology at Brown University, receiving a bachelor of arts degree from there in 1933.

Comments of Yesteryear

[*Reprinted from the November, 1939, issue of* THE DIAPASON.]

Found at Last!

Our long and vigilant hunt for the ideal organist had to end some time and somewhere, and so it did—last month at a radio station! To avoid jealousies and accusations of partiality may we say that the name of this ideal shall remain a secret?

The discovery was made for us by a large daily newspaper in the South. The discovered one, who shall be called Miss Blank, is described as "the typical home town girl that made good." She confronted, or was confronted by, a theater organ two years ago, according to the record as presented, and at once found that "her ambitions were to become an accomplished organist." And "within one year she had achieved the distinguished title of organist for the radio station."

But that is relatively prosaic and unimportant. We are informed further:

She has a delightful disposition and personality that perfectly match her beauty. Is composed at all times even under the most difficult circumstances. Can transpose music instantly by sight into any key. Can play the most difficult composition correctly after hearing it played complete one time.

She seems to have a soothing effect on temperamental radio stars and professionals as well as amateurs.

That ought to be enough to satisfy anybody, since disposition and personality are all-important nowadays, but for those practical realists who want additional data we pass on the fact that Miss Blank "is about 5 feet 4 inches tall, weighs 118 pounds and is not married," and that she "prefers classical music, but likes all types."

Well, is our search ended, or can you dig up something better? If so, send complete information to this office, with self-addressed stamped envelope. The stamp should be affixed rather loosely, if you don't mind.

Looking Back into the Past

Thirty-five years ago the following news was recorded in the issue of Nov. 1, 1914—

Cornell University had a gala day Oct. 8 to mark the opening of the large organ installed in Bailey Hall by the J. W. Steere & Son Organ Company. Andrew Carnegie, the largest contributor toward the instrument, and Dr. Andrew D. White, former president of Cornell, who was instrumental in bringing about the purchase of the organ, were guests of honor. At the console were James T. Quarles, the university organist; Clarence Dickinson, William Churchill Hammond and T. Tertius Noble.

In Chicago during the month the contract had been let to Casavant Freres for a four-manual for St. James' Methodist Church, Miss Tina Mae Haines organist; a three-manual Skinner organ was dedicated at the Hyde Park Baptist Church Oct. 25, and on the same day Irving C. Hancock opened the new three-manual Austin in Trinity Episcopal Church.

Twenty-five years ago the following news was recorded in the issue of Nov. 1, 1924—

Dr. B. J. Palmer, head of the school of chiropractic in Davenport, Iowa, announced that he would install in an auditorium to be built by the school "the largest organ in the world," a six-manual. Several builders were planning to bid on the instrument, and the contract was awarded to the Aeolian Company. The organ never was built.

M. P. Möller was installing a large four-manual in the Masonic Temple in Birmingham, Ala. The Church of the Ascension in Pittsburgh dedicated its Skinner four-manual with Daniel R. Philippi, organist of the church, at the console. A four-manual Casavant of eighty-six ranks, built as a war memorial for Centenary Church, Hamilton, Ont., was opened. Temple Emanu-El in San Francisco awarded to the Skinner Company the contract to build a large four-manual, over which Walter Sabin was to preside.

Ten years ago the following news was recorded in the issue of Nov. 1, 1939—

New organs of the month included a large Möller at Pomona College, Claremont, Cal., of four manuals; a large three-manual built by Kimball for the First Baptist Church of Tyler, Tex.; a four-manual installed in the First Baptist Church of Worcester, Mass.; a Möller of three manuals for St. Mark's Lutheran Church at Williamsport, Pa.; a three-manual Pilcher for the Tenth Avenue Baptist Church, Columbus, and Reuter three-manuals for Concordia College at Seward, Neb., and St. Paul's Methodist Church at Muskogee, Okla.

Hugh McAmis had been organist and choirmaster of the prominent and fashionable All Saints' Church at Great Neck, L. I., N. Y., for ten years. The parish not only remembered the anniversary, but remembered Mr. McAmis substantially, for a reception was held in his honor by the choir Oct. 26, after a recital in the parish-house, and a wallet containing a check for $1,400 was presented to him.

H. HADLEY RAY was ordained as minister of music of the Compton Hill Congregational Church of St. Louis Oct. 16. The state minister of the Congregational Church, the Rev. Wilder Towle, conducted the ceremony, with the assistance of the church's board of deacons.

ARCHER LAMBUTH KILLED IN AUTOMOBILE ACCIDENT

Archer Lambuth, a well-known organist of Evanston, Ill., was killed in an automobile accident Sept. 27. Mrs. Lambuth was recovering in a hospital at Martinsville, Ind. The accident occurred when the Lambuth car, with Mrs. Lambuth driving, collided with a semi-trailer truck on Indiana route 37, between Martinsville and Bloomington. A cloud of dust obscured vision, police reported.

Mr. Lambuth formerly was organist at the Central Church in the Chicago loop, and in recent years had been teaching piano and organ.

Archer D. Lambuth was born in Evansville, Ind., Oct. 19, 1895. He attended school in Evansville, being graduated after serving a year in the army in world war 1. He received his B.Mus. degree from Northwestern University and his M.Mus. in organ at the Columbia School of Music, Chicago. His earlier positions as organist were at the Parke Memorial Presbyterian Church, the Bayard Park Methodist Church and the First Evangelical Church, Evansville. Positions in the Chicago area were at St. Paul's Lutheran Church and St. Mark's Episcopal, Evanston, and eighteen years at Central Church, which then held its services in Orchestra Hall. Several of his organ students gained distinction, one of them being Gardner Read. For twenty years Mr. Lambuth was advisor of music for the art room of the public library of Evanston. During the years in which the Welsh Chorus flourished under the direction of Dr. Daniel Protheroe he served as organist of the society. He was organist for many years for the Illinois Bell Telephone Company chorus and the Armour Institute of Technology chorus.

The funeral was conducted by Dr. Armin Haeussler of St. Lucas' Evangelical and Reformed Church, Evansville, Oct. 2. Favorite compositions by Bach and other appropriate numbers were played by the wife of the officiating minister, Margaret Davis Haeussler.

"VESPER HOURS" IN TENTH YEAR AT MAPLEWOOD, N. J.

The tenth annual series of "vesper hours" at the Prospect Presbyterian Church, Maplewood, N. J., opens on the afternoon of Sunday, Oct. 30, with the music of the service devoted to the works of German composers. The Emanuel Männerchor of Newark, under the direction of Ernst Wittershagen, will be the guest artists. Other programs will be:

Dec. 11—Handel's "Messiah" (Christmas portion).

Jan. 29—Music of Hungarian composers, with the Hungarian violinist Maga Hajos as guest artist.

Feb. 26—Music of the American Negro, with Helen Phillips, Negro soprano, as guest artist.

March 26—Program of music for organ and strings, with Isabelle Wegman, violinist, and Karl Wegman, violoncellist, joining Walter N. Hewitt, the organist.

April 30 — Mendelssohn's "Elijah" (part 1).

The guest soloist for the Christmas services Dec. 25 will be John Baker, baritone, of the Metropolitan Opera Company.

The choir school of the Prospect Presbyterian Church, Maplewood, N. J., opened its second season with a record enrollment of 135 children and young people. Walter N. Hewitt, A.A.G.O., Ch.M., organist and choirmaster of the church for the last fifteen years, is director of the school.

THE PALESTRINA SOCIETY of Connecticut College, New London, rounded out the eighth year of its existence with a summer season culminating in two presentations of a program of polyphonic music, one given in Harkness Chapel at the college Sept. 18 and the other at the First Congregational Church in Groton Sept. 21. Sung were motets by Anerio, Viadana, Marenzio, Hassler, Victoria and Palestrina. The last-named composer provided the motet "Surge, Propera Amica Mea," taken from the college's Palestrina collection, transcribed and edited for the society by the director, Paul F. Laubenstein. The Kyrie, Gloria and Agnus Dei II (in five parts) from Palestrina's "Missa Brevis" were also sung. Organ music of the period was played by Sarah Leight Laubenstein and included the "Salve Regina" (in five movements) by Peter Cornet (ca. 1600) and the "Ave Maris Stella" of Titelouze (1563-1633), to which were added the plainsong Kyries "Cum Jubilo" and "Orbis Factor," from the Desrocquettes-Potiron Kyriale.

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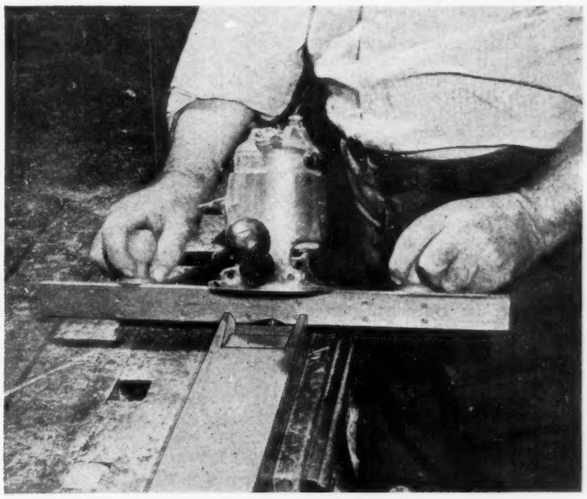

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Four-Manual Möller at Texas Christian University Played by Gordon Young, Alexander McCurdy and E. William Doty.

A festival of organ music marked the opening of the four-manual Möller organ in the new fine arts building of Texas Christian University, Fort Worth, Tex. Gordon Young, staff organist of the university, played the first dedicatory recital Oct. 9. In honor of the occasion Mr. Young composed a Fantasy on the hymn-tune "Nettleton," in which he exhibited his musicianship and the tonal resources of the organ. His technique showed to advantage in the performance of the Fugue in D major by Bach and Mulet's "Carillon-Sortie." The recital closed with the Toccata by Widor, reinforced with eight trumpets and trombones.

Dr. Alexander McCurdy of Curtis Institute of Music in Philadelphia gave the second recital Oct. 12. Outstanding were his restrained interpretation of six Bach chorale preludes and the dramatic intensity of "The Tumult in the Praetorium," by de Maleingreau. The third artist in the series was Dr. E. William Doty, dean of the College of Fine Arts of the University of Texas. The first part of his interesting program on Oct. 16 was devoted to pre-Bach works by Purcell, Paumann and van Noordt. He also played: Concerto in G major, Bach; Fantaisie in A, Franck; Promenade, Air and Toccata, Hines; "Aftonfrid," Hagg; Allegretto Grazioso from Sonata in G, Bennett, and "Sportive Fauns," d'Antalffy.

All three recitals were presented through the courtesy of M. P. Möller, Inc., represented by two of its officers, W. R. Daniels and H. M. Ridgely.

The organ has seventy speaking stops and nearly 5,000 pipes. The stop specification was published in the October, 1948, issue of THE DIAPASON.

On Oct. 10 the Fort Worth Chapter, A.G.O., held a dinner at the First Christian Church. Miss Janie Craig, the dean, introduced Messrs. Ridgely and Daniels, who were honored guests. For the evening's program a lecture on "What Is Sacred Music?" was delivered by Dr. Fred D. Gealy of Southern Methodist University.

GORDON YOUNG AT ORGAN OF TEXAS CHRISTIAN UNIVERSITY

JOHN GLENN METCALF NOW ON CENTRAL COLLEGE FACULTY

John Glenn Metcalf, M.Mus., A.A.G.O., has resigned as professor of organ and theory at Hendrix College, Conway, Ark., and has accepted a similar position at Central College, North Little Rock, Ark. Mr. Metcalf will continue his work at Trinity Episcopal Cathedral in Little Rock, where he has been organist and choirmaster for eight years.

Prior to going to Hendrix College in 1939 Mr. Metcalf was for seven years a member of the faculty of the school of music at the University of Illinois. His graduate work was done at the University of Michigan, where he was a pupil of the late Palmer Christian. Mr. Metcalf is a former dean of the Arkansas Chapter, A.G.O., a member of the board of examiners of the Arkansas State Music Teachers' Association and a member of the governing board of the Arkansas State Symphony Society and the Little Rock Musical Coterie. He is also a member of Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Sigma Chi and Rotary International.

MUSICAL SERVICES TO MARK YEAR IN LOUISVILLE CHURCH

St. Andrew's Church, Louisville, Ky., will present a series of musical services and recitals during the 1949-1950 season under the direction of Robert F. Crone, organist and choirmaster. Already scheduled are a service of choral evensong featuring Bach's Cantata No. 70, "Watch Ye, Pray Ye," on Sunday, Nov. 27; an organ recital by Klaus Speer of the music department of Lincoln Memorial University, Harrogate, Tenn., Feb. 19, and, for the third consecutive year, a performance of the Bach "St. Matthew Passion" on Palm Sunday. Among other tentative plans is a service constructed after the Leipzig liturgy of Bach's time, including works of the composer, the 200th anniversary of whose death will be observed throughout the world in 1950.

In the course of the season completed last June enthusiastic congregations heard the Mozart "Requiem," excerpts from Mendelssohn's "Elijah," parts 1 and 2 of Bach's Christmas Oratorio, a service of motets by Gabrieli, Telemann and Almand, and the Bach "St. Matthew Passion." Carl Weinrich's recital at the church in January was acclaimed by critics as outstanding.

Mr. Crone has senior, junior and intermediate choirs under his direction aggregating seventy voices.

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How Turkish Sultan Received Queen's Gift of an Organ in 1599

[Just 350 years ago Queen Elizabeth of England sent to the Sultan of Turkey an organ, which reached Constantinople in October, 1599. THE DIAPASON *is indebted to Professor Charles Estes, for the last forty-two years on the faculty of Robert College, Constantinople, for the following report by the builder of the instrument, Thomas Dallam, of the ceremony at which the Sultan received the organ. This account appeared in Dallam's diary and was copied by Professor Estes from a book by Richard Hakluyt (1553-1616) on his travels around the world. The volume is now out of print. The story is reproduced with its original spelling. Dallam and his sons built many of the principal organs of the seventeenth century, such as that for King's College, Cambridge, and Worcester and Durham Cathedrals.]*

The Grand Signor having a desire to see his present came thither with marvellous speed, I and my company that was with me, being put forth, and the dore locked after us. I heard another dore open, and upon a sudden a wonderful noise of people for a little space. It should seem that at the Grand Signor's coming into the house the dore which I heard open did set at libertie four hunreth persons which were locked up all the time of the Grand Signor's absence, and just at his coming they were set at libertie and at the first sight of the present, with great admiration did make a wondering noyes.

The Grand Signor being seated in his chaire of estate commanded silence. All being quiet and no noyes at all, the presente began to salute the Grand Signor, for when I lefte it did allow a quarter of an hour for his coming thither. First the clock struck 22; then the chime of 16 bells went off—and played a song of 4 parts. That being done, two personages which stood upon two corners of the second stone houlding two silver trumpets in their hands, did lift them to their heads and sounded a tantarra. Then the musik went off and the organ played a song of 5 parts twyse over. In the top of the organ, being 16 feete high, did stand a holly bush full of blackbirds and thrushes, which at the end of the musik did sing and shake their wynges. Divers other motions there was which the Grand Signor wondered at. Then the Grand Signor asked the Cappagee (Kapuji) if it would ever do the like again. He answered that it would do the like again at the next hour. Cothe he: "I will see that." In the mean time the Cappagee, being a wise man, doubted whether I had so appointed it or no, for he knew that it would go off of itself but 4 times in 24 hours, so he came unto me for I did stand under the house side where I might hear the organ go, and he asked me if it would go again at the next hour, but I told him that it would not, for I did think the Grand Signor would not have stayed so long by it, but if it would please him, that when the clock had struck he would touch a little pin with his finger, which before I had shewed him, it would go at any time. Then he sayed that he would do as good as his worde to the Grand Signor. When the clock began to strike again the Cappagee went and stood by it, and when the clock had struck 22 he touched the pin and it did the like as it did before. The Grand Signor said it was good. He sat very near unto it, right before the keys where a man should playe on it by hand. He asked why those keys did move when the organ went and nothing did touch them. He told him that by those things it might be played on at any time. When the Grand Signor asked him if he did know any man that could play on it he sayed "No," but he that came with it could, and he is here without the dore.

"Fetch him hither," quoth the Grand Signor, "and let me see how he doeth it."

Then the Cappagee opened the dore which I went out at, for I stood near unto it. He came and took me by the hand, smylinge upon me, but I did bid my dragoman ask him what I should do or whither I should go. He answered that it was the Grand Signor's pleasure that I should let him see me play on the organ. So I went with him.

When I came within the dore that which I did see was very wonderful unto me. I came in directly upon the Grand Signor's right hand, some 16 of my pasis from him, but he would not turn his head to look at me—he sat in great state—yeat the sighte of him was nothing in comparison of the traine that stood behind him, the sighte whereof did almost to make me thinke that I was in another worlde. The Grand Signor satt still behouldinge the presente which was before him, and I stood daslinge my eyes with loukings upon his people that stoode behinde him, the which was four hundred in number.

Then the Cappagee came unto me and tooke my cloake from aboute me and laye it downe upon the carpites and bid me go and playe on the organ—but I refused to do so because the Grand Signor satt so neare the place where I should playe it that I could not come at it but I must needes turn my back towards him and touche his knee with my britches, which no man in paines of deathe might doe saving only the Cappagee.

So he smyled and let me stande a little. Then the Grand Signor spoake againe and the Cappagee with a merrie countenance but me go with a good carridge, and thrust me on. When I came verrie near the Grand Signor I bowed my heade as low as my knee, not moving my cap, and turned my backe righte towards him and touched his knee with my britches. He sat in a verrie ritche chaire of estate, and upon his thumbe a ringe with a diamond in it half an inche square, a faire simeter by his side, a bow and a quiver of arrows.

He satt so righte behind me that he could not see what I did—therefore he stood up, and his Cappagee removed his chaire to one side, where he might see my hands, but on his rising from his chaire he gave me a thrust forward which he could not otherwise do, he satt so neare me; but I thought he had bene drawings his sorde to cut off my heade. I stood there playing such things as I could untill the clocke struck, and then I bowed my heade as low as I could and went from him with my backe towardes him. As I was taking up my cloake the Cappagee came and bid me stand still and lett my cloke lye; when I had stood a little whyle, the Cappagee bid me goo and cover the keaes of the organ, then I went close to the Grand Signor againe and bowed myselfe, and then I went backwardes to my cloke. When the companie saw me do so theye seemed to be glad and laughed. Then I saw the Grand Signor put his hande behinde him full of goulde which the Cappogee received and brought unto me, fortie and five pieces of gould.

WORD HAS BEEN RECEIVED here that Dom Benoit, organist of the Abbey St. Maurice et St. Maur at Clervaux, Luxembourg, will visit the American continent next fall. Dom Benoit has been invited to give the recital at the opening of the "Organ Bonnet," recently presented by the widow of the French organist to the Abbey St. Benoit du Lac, Quebec.

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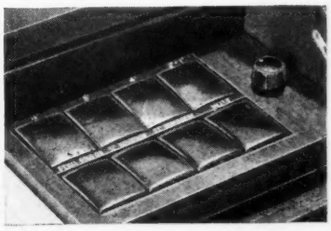
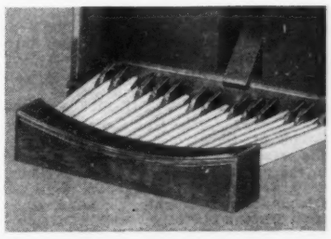
Solo Pedal Unit. The Concert Model Hammond Organ contains an entirely new and additional separate Solo Pedal Unit whose resources are controlled by the tilting stop tablets shown below. An adjustable volume control regulates the overall volume of this pedal unit. With these stops, solo tones of rich, reed-like quality are available at 32 ft., 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches, and may be used in various combinations. In addition, there are the standard 16 ft. and 8 ft. Hammond Organ drawbars which are



of a foundational quality and are usually employed in conjunction with these Solo tones. The tones of the 32 ft. stops are not produced as "resultant" tones, but contain all true harmonics as well as the fundamental. The "Pedal Solo On" stop quickly adds a previously set combination of Solo Pedal Stops to the drawbar-controlled foundational pedal tones, and is a useful stop for making quick registration changes from an accompaniment type of bass to a solo type of bass. The "Mute" stop is effective to taper the strengths of the higher octave stops and reduces their brilliance. The entire Pedal Unit is conveniently tuned to the rest of the organ by a single control at the back of the console.

Pedal Keyboard. The Concert Model Hammond Organ has a full 32-note radiating and concave pedalboard designed and built to conform exactly to the specifications laid down by the American Guild of Organists. Every detail, such as the precise shape of the sharp pedals, degree of pedalboard concavity and radiation, length of the natural pedals, correct weight of pedal touch, and location of the pedalboard relative to the manuals and expression pedal have been given the most careful attention by the Hammond Engineering Department.



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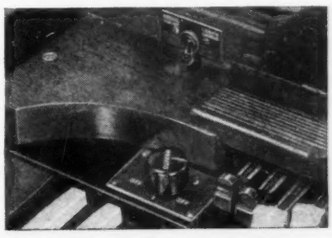

vibrato, on the other hand, is wide and useful for string and vox humana effects. The "Vibrato Chorus" control produces a different "celeste-like" effect, and is obtained by a combination of half vibrato and half non-vibrato tones. The vibrato effects also apply to the new Solo Pedal Unit.

Reverberation Unit. When the Concert Model Organ is installed in an acoustically "dead" room (such as an organist's living room), the Hammond Reverberation Unit is used to prolong the notes slightly after the keys are released to produce the sonority of a reverberative church building. This is very useful as it relieves the organist from maintaining an absolutely legato technique which is necessary when no reverberation is present. The amount of reverberation is controllable by the owner to correspond to small, medium, or large auditoriums, as he prefers. This reverberation is also highly effective on the new Solo Pedal Division.

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Toronto Center.

The 1949-50 season of the Toronto Center got off to a fine start with a dinner Sept. 28 at the Granite Club at which a large number of members, their wives and friends were present. Dr. Lynden Smith, professor of liturgics at Trinity College, Toronto, was the guest speaker. He impressed on his hearers the importance of disciplined reverence in public worship as contrasted to the freer personal expression suitable to private devotions. When music is used to adorn the form and content of public worship it should be of the best which present and past have produced and should serve in all due reverence to enhance the purity and beauty of the worship to which it is dedicated, he asserted.

The newly-elected chairman, Harold Williams, greeted the members and spoke of plans for the season. He also introduced the new president of the C.C.O., J. J. Weatherseed, who made a short speech in a humorous vein.

H. G. LANGLOIS.

St. Catharines Center.

The St. Catharines Center commenced the season's activities Oct. 3 with a dinner in the parish hall of St. Thomas' Church. A large number of members and their friends were present, including guests from distant points, as well as from Niagara Falls, N. Y., and Buffalo. A brief business meeting was held and the reports presented showed a year of much progress. The gathering then adjourned to the St. Paul Street United Church, where the noted organist, Ernest White of London, Ont., gave a very interesting lecture on the baroque style of organ playing. Mr. White illustrated his remarks with interludes played on the recently rebuilt instrument in St. Paul's and concluded with a short recital which delighted his hearers.

The 1949-1950 officers of the St. Catharines Center are: Chairman, Mrs. Kenneth Cust; vice-chairman, B. A. Munn; secretary-treasurer, G. Kay; executive, Mrs. J. A. Joyce, Mrs. R. D. Hunter, J. B. Flummerfelt, George Hannahson and Lewis Jones.

GORDON KAY, Secretary-Treasurer.

Hamilton Center.

A very enjoyable and interesting diversion from the routine of organ recitals and meetings was held Sept. 17 at the country home of Hugh Lord in West Flamboro, Ont. The beautiful home and grounds were opened to our members and their families for an old-fashioned picnic. Outdoor games were a feature of the afternoon and were followed by a buffet supper.

EDGAR SEALY-JONES, Secretary.

Galt Center.

The first meeting of the 1949-50 season for the Galt Center was held Sept. 24 at the home of Secretary C. P. Walker. The program of the evening was a talk and presentation of choral evensong of the Anglican Church by F. L. Haisell and C. P. Walker. An explanation was given of the development of evensong from the old Latin service books to the present service for priest and people. The singing of the versicles, psalms and canticles was illustrated with an excellent set of recordings. In the place where an anthem may be sung a recording of Sidney Nicholson's "Chislehurst," set to an Easter hymn, was heard. The place of hymns in the service was explained and demonstrated, including processional and recessional hymns. There was no sermon. Mr. Haisell provided records and an extensive library of music by old and modern composers for the members' perusal. This part of the program proved interesting in that it suggested suitable preludes for church services. The usual social hour with refreshments was convened by Mrs. C. P. Walker and Miss Dorothy Walker.

C. P. WALKER, Secretary.

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SAYING GOODBY TO DAVID McK. WILLIAMS, ON WAY TO TAHITI

THIS PICTURE, made from a snapshot taken Sept. 28 on the liner Thor just before it sailed from San Francisco for Tahiti, shows Dr. David McK. Williams, formerly of St. Bartholomew's Church in New York, as he was starting on a voyage to occupy several months. Dr. Williams is the third person from the left. The organist friends with him are Mr. and Mrs. William F. Spalding of Denver and Karl O. Staps of Pasadena, Cal. (extreme left).

MARCHAL IN BACH RECITALS AT UNION SEMINARY, N. Y.

The first in a series of three Bach recitals was played by André Marchal, organist of St. Eustache, Paris, in James Memorial Chapel, Union Theological Seminary, New York, Oct. 17. The program, made up of early works of Bach, included the Prelude and Fugue in E minor, "Ein' feste Burg," Fantasie in G major, "O Man, Bemoan Thy Grievous Sins" and Partita in C minor. M. Marchal concluded the program with an improvisation, consisting of a set of variations on a chorale of Schein, "Der Du bist drei in Einigkeit," selected by Dr. Hugh Porter. Although Bach had harmonized this chorale, he never used it in an organ composition. The remaining two recitals will be played by M. Marchal at the seminary Nov. 14 and Dec. 12 at 8:15 p.m.

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Under the auspices of the Guilmant Organ School, Willard Irving Nevins director, a series of organ recitals on Fridays at 12:30 will be played in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, beginning Oct. 28 and ending Dec. 9. These programs will include the complete contents of "The Modern Anthology," compiled and edited by Dr. David McK. Williams and recently published by the H. W. Gray Company.

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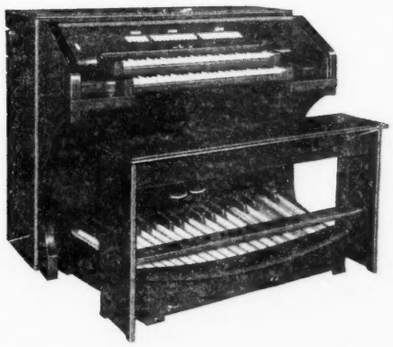

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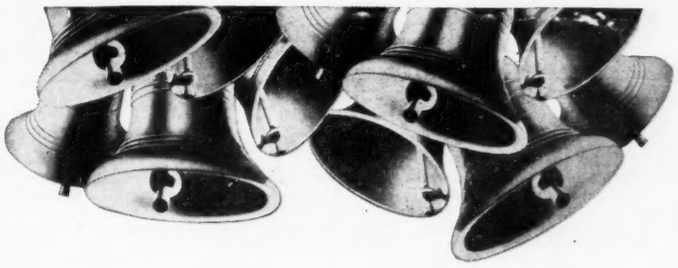

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Programs of Organ Recitals of the Month

Howard Kelsey, St. Louis, Mo.—Mr. Kelsey gave a recital in memory of Miss Avis H. Blewett in Graham Chapel at Washington University Oct. 23. His program included: Rigaudon, Campra; "Basse et Dessus de la Trompette" and Prelude in D, Clerambault; "The Hen," Rameau; "Grand Jeu," DuMage; Allegro moderato, Fourth Concerto, Handel; Largo, Fifth Trio-Sonata, and Fugue in E flat ("St. Anne's"), Bach; "Piece Heroique," Franck; "The Song of the Chrysanthemum" and "Morning in Provence," Bonnet; "Pantomime," Jepson; Finale, First Symphony, Maguaire.

Frank Asper, Mus.D., Salt Lake City, Utah—Dr. Asper was the second artist featured in the organ loft series at the Wilshire Methodist Church, Los Angeles, Oct. 9, when he played the following program: "The Heavens Are Telling," Marcello; Trumpet Tune and Air, Purcell; "Soeur Monique," Couperin; Chorale in A minor, Franck; Musette and Minuet, from "A Masque," Handel; Tuba Tune, Lang; Scherzo, Rogers; "Carillon-Sortie," Mulet; "Divertissement" and "Lullaby and Prayer," Bedell; Toccata, Andriessen.

Marshall Bidwell, Pittsburgh, Pa.—Dr. Bidwell's recital at Carnegie Music Hall Sunday afternoon, Oct. 2, was marked by the performance of the following selections: Overture to "Richard I," Handel; Gavotte, Gluck; Fantasie and Fugue in G minor, Bach; Nocturne, Grieg; "Variations de Concert," Bonnet; "Kol Nidrei," arranged by Bruch; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Toward Evening" and "Marche Fantastique," Ellsasser; "Younger than Springtime," from "South Pacific," Rodgers; "Marche Slav," Tschaikowsky.

Dr. Bidwell's program Oct. 9 consisted of these compositions: Trumpet Tune and Air, Purcell; Aria, "Where'er Ye Walk," Handel; Prelude and Fugue on "B-A-C-H," Liszt; "Deep River," Burleigh; Allegro Vivace, Fifth Symphony, Widor; "Dance of the Gypsy," from "Henry VIII," "The Swan," from "Carnival of Animals," Symphonic Poem, "Omphale's Spinning Wheel," "My Heart at Thy Sweet Voice," from "Samson and Delila" and "Marche Heroique," Saint-Saens.

Homer Whitford, Waverley, Mass.—At the McLean Hospital Mr. Whitford gave a program of works of modern composers Oct. 11 and one by Romantic composers Oct. 4. His offerings were the following:

Oct. 4—Ode to Joy, Symphony 9, and Andante con Moto, Symphony 5, Beethoven; "Evening Song" and Sketch in D flat, Schumann; "Ave Maria," "Moment Musicale" and Allegro Moderato, Unfinished Symphony (abridged), Schubert; "On Wings of Song" and March from "Athalie," Mendelssohn.

Oct. 11—"Marche Heroique" and "The Swan," Saint-Saens; Grand Chorus in D major, Guilmant; Moderato Cantabile, Eighth Symphony, Widor; Finale, Symphony 1, Vierne; "Benedictus," Karg-Elert; Andante Cantabile, Symphony 5, Tschaikowsky; "In the Morning" ("Peer Gynt"), Grieg; Introduction to Act 3, "Lohengrin," Wagner; "Romance," Debussy; "Pomp and Circumstance," Elgar.

Margaret Whitney Dow, F.A.G.O., Redlands, Cal.—Miss Dow, assisted by Joseph Zoellner, Jr., 'cellist, gave the following program Oct. 9 in the Memorial Chapel at the University of Redlands: Sonata in C major, Handel; Reverie, Debussy (Mr. Zoellner and Miss Dow); "Autumnal," James; Prelude and Fugue on "B-A-C-H," Liszt; Prelude, Samazeuilh; "Litanies," Alain; "Le Jardin Suspendu," Alain.

Gordon Farndell, Pella, Iowa—Mr. Farndell, director of music at Central College, gave his first vesper program of the season Oct. 23, playing: "Pageant of Autumn," Sowerby; "The Cathedral at Night," Frederick Marriott; Sonata, "The Ninety-fourth Psalm," Reubke.

Nov. 29 Mr. Farndell will dedicate the rebuilt organ in the Reformed Church at Hingham, Wis. The program will be: Canzona, Gabrieli; "Jesu, Joy of Man's Desiring," "Sleepers, Wake" and "Fugue a la Gigue," Bach; Festival Prelude on "Ein feste Burg," Faulkes; Hymn Prelude on "Need," Bingham; Chorale Prelude on "Hanover," Mead; "Flourish for an Occasion," H. A. Harris; "The Bells of St. Anne de Beaupré," Russell; "Benedictus," Reger; Toccata ("Plymouth Suite"), Whitlock. The organ is a two-manual built originally by Hinners. It has been rebuilt and enlarged by the Michigan Organ Company of Grand Rapids.

Donald Mackey, Montreal, Que.—Three Bach recitals were played by Mr. Mackey on Sunday afternoons in October at the Church of the Messiah. The offerings Oct. 16 were the following, with the assistance of Mario Duschenes, flautist: Prelude and Fugue in E flat major; Sonata in A minor for flute solo; Chorale Preludes, "From God Will I Not Turn" and "Farewell I Give Thee"; Eight Excerpts from the "Musical Offering" (flute and organ); Toccata in F major.

Oct. 23 Anne Stone, soprano, was the assisting soloist and Mr. Mackey played: Fantasie and Fugue in G minor; Trio-Sonata No. 1; Short Fugues in G minor and G major; Prelude and Fugue in F major.

The George M. Brewer memorial window, a tribute to the late Montreal organist, was dedicated Oct. 30, with the choir of the church assisting in the program.

Harry H. Huber, M.Mus., Salina, Kan.—Mr. Huber gave a dedicatory recital Sept. 18 in the new First Methodist Church and Wesley Foundation at Hays, Kan. His program included: "The Heavens Declare the Glory of God," Marcello; Arioso, Bach; Toccata and Fugue in D minor, Bach; Reverie, Dickinson; "Exsultemus," Kinder; "Dedication" (MSS.), Huber; "What a Friend We Have in Jesus," Biggs; "Now Thank We All Our God," Karg-Elert.

Thomas J. Tonneberger, Toledo, Ohio—Mr. Tonneberger played the following program Sept. 25 at the Augsburg Lutheran Church: "Praeludium," Krieger; "Toccata per L'Elevazione," Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; "Twilight at Fiesole," Bingham; Chorale in E major, Franck; "Chinese Boy and Bamboo Flute," Spencer; "Benedictus," Rowley; "Psalm 19," Marcello.

Boies E. Whitcomb, M.S.M., A.A.G.O., Chm., Honolulu, Hawaii—For his first recital as organist and choirmaster of Central Union Church, Oct. 11, Mr. Whitcomb played the following program: Concerto in D minor, Vivaldi-Bach; Chorale, "Jesu, Priceless Treasure" and "Christians, Rejoice!", Bach; Chorale in E major, Franck; Arioso, Sowerby; Sonata on the Ninety-fourth Psalm, Reubke.

George W. Volkel, F.A.G.O., New York City—On Nov. 14 at 8:30 Dr. Volkel will give the second in his series of recitals at All Angels' Church. His program is as follows: Concerto in B flat major, Handel; Chorale Prelude on "Stracathro," Noble; Introduction and Passacaglia, Noble; Two Pieces from the "Byzantine Sketches," Mulet; "Ave Maris Stella" (three versets), Dupré; "The Tumult in the Praetorium," de Maleingreau; Finale, Symphony 5, Vierne.

On Nov. 27, Sunday afternoon at 4 o'clock, Dr. Volkel will present Mendelssohn's "Elijah" with augmented choir and distinguished soloists.

Charles F. Boehm, Westbury, L. I., N. Y.—In a recital at Trinity Lutheran Church, Hicksville, where he is organist and choirmaster, Mr. Boehm played the following program Sunday afternoon, Oct. 2: "Marche Triomphale," Karg-Elert; Andante, Widor; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in E minor, Bach; "The Song of the Basket Weaver," Russell; "The Soul of the Lake," Karg-Elert; "The Swan," Saint-Saens; "The French Clock," Bornschein; "Suite Gothique," Boellmann; "Toward Evening," Kennedy; Festival Toccata, Fletcher.

Nov. 27 at 8 p.m. Mr. Boehm will play the following program: Prelude-Toccata, Stellhorn; Air and Gavotte, Wesley; "Legende," Bedell; Second Sonata, Mendelssohn; Allegretto, Lucke; "Dreams," Stoughton; "Premier Choral," Andriessen; Nocturne, Grieg; "Ave Maria," Schubert; "Basse et Dessus de Trompette," Clerambault; "Piece Heroique," Franck.

Ruth S. Canfield, Rochester, N. Y.—Mrs. Canfield presented the following program on the four-manual Skinner organ at the Masonic Temple Auditorium on the evening of Sept. 13: Flute Solo, Arne; "Sleepers, Awake," Karg-Elert; Concerto in D minor, Vivaldi-Bach (arranged by E. Power Biggs); "Twilight at Fiesole," Bingham; "Thou Art the Rock," Mulet.

Gertrude Beckman, Holland, Mich.—In Sunday afternoon recitals at the Fourteenth Street Christian Reformed Church in October Miss Beckman played:

Oct. 16—"Anna Magdalena's March," Bach; Allegro, Concerto 1, Handel; Air, Tartini; Gavotte, Martini; Prelude and Fugue in D major, Bach; Nocturne, Gaul; Toccata in F major, Widor.

Oct. 30—Allegro and Andante, Concerto, Felton; Rondo, d'Andrieu; Toccata in F major, Bach; "Soeur Monique," Couperin; Prelude and Fugue in G minor, Dupré; Sketch, Clokey; "Thou Art the Rock," Mulet.

Nov. 13 Miss Beckman's program will include: "We Thank Thee, God," "When in the Hour of Utmost Need" and Fugue in G major, Bach; Adagio, Franck; Prelude, Clerambault; Chorale in A minor, Franck; "Rosace," Mulet; Finale, Symphony 2, Vierne.

George L. Scott, Bloomington, Ill.—On Nov. 8 at 8 Mr. Scott will present the following program at Presser Hall, Illinois Wesleyan University: Gagliarda, Schmid; Chorale in E major, Franck; Second Concerto, Vivaldi-Bach; "Prudentes Virgines" (from "Les Vêpres du Commun"), Ernest Chausson; "Von Gott will ich nicht lassen," Bach; Chorale Prelude in E flat, Roger Sessions; Fugue in C sharp minor, Honegger; Finale from Gothic Symphony, Widor.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—For his memorial recital at Grace Church Oct. 13 Dr. Boothroyd selected the following program: Theme with Eight Variations, Noble; Pastorale, Milhaud; "The Old Castle" and "The Great Gate at Kief," Moussorgsky.

Klaus Speer, Harrogate, Tenn.—Mr. Speer, director of music at Lincoln Memorial University, will give a recital at the Washington Cathedral Nov. 6. His program will consist of Prelude and Fugue in A major, Buxtehude; Elevation, Couperin; Fugue and Caprice No. 1, Roberday; Five Preludes, Milhaud; Baroque Prelude and Fantasia, Op. 34, Richard Arnell; Four Chorales from "Eighteen Great Chorale Preludes," Bach; Prelude and Fugue in C minor, Bach.

Albert Fuller, Washington, D. C.—Mr. Fuller, organist of the Church of the Immaculate Conception, gave the recital at the Washington Cathedral after evensong Oct. 2 and presented a program made up as follows: "Praeludium, Fugue and Ciaccona," Pachelbel; "Landscape in the Mist," from "Seven Pastels from the Lake of Constance," Karg-Elert; "Apparition de l'Eglise Eternelle" and "Le Banquet Celeste," Messiaen; "Praeludium, Fugue" ("Clavierübung"), Bach.

Edward G. Mead, F.A.G.O., Oxford, Ohio—In a recital at the Memorial Presbyterian Church Oct. 16 Mr. Mead played: Suite in F, Corelli; "Air Tendre," Lully; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Menuet-Scherzo, Jongen; Arabesque, Vierne; Improvisation on the hymn-tune "Laudes Domini," Mead; "Chant du Soir," Bossi; Toccata, Jepson.

Ray Berry, Colorado Springs, Colo.—Mr. Berry was assisted by Eugene Casselman, baritone, in a recital at Colorado College Oct. 7. The organ numbers on the program were the following: Toccata and Adagio in C major, "Rejoice, Christians" and Passacaglia and Fugue in C minor, Bach; "Litanies," Alain; "Praise God in His Heaven" and "Christ Is Risen," Reuel Lahmer; Sonata 1, first movement, Hindemith; "Ave Maria" and "Ave Maris Stella," Langlais; Scherzo, Titcomb; "From Heaven High," Langstroth; Toccata, Duruflé.

Lawrence J. Munson, F.A.G.O., Brooklyn, N. Y.—Mr. Munson gave the following program in a recital Sunday evening, Oct. 2, at the Park Slope Congregational Church: Prelude in B minor, Bach; "By the Sea," Schubert; Silhouette in A major, Dvorak; Bridal Procession, Grieg; Arioso, Pasquet; "Song of Exaltation," Diggle.

Ronald Arnatt, Washington, D. C.—Mr. Arnatt, organist of the First Congregational Church, gave the fifth recital for the organ fund of Calvary Methodist Church at that church Oct. 19. He presented the following program: Clausulass on First and Eighth Tones, Fray Tomas de Santa Maria; Sonata No. 3, in D minor, Bach; Prelude and Fugue in F minor, Bach; Five Interludes, Tournemire; Prelude and Fugue in C minor, Vaughan Williams; Five Short Pieces, Whitlock; Canon and Fugue, Porter; Two Plainsong Preludes, Arnatt; Toccata, Sowerby.

J. H. Ossewaarde, New York City—Mr. Ossewaarde gave a recital at Calvary Church on the evening of Oct. 26, presenting this program: "Psalm 19," Marcello; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in B minor, Bach; Cantabile (Symphony in E minor), Friedell; Communion, Purvis; "Requiescat in Pace," Sowerby; Sonata on the Ninety-fourth Psalm, Reubke.

John Low Baldwin, Jr., A.A.G.O., Utica, N. Y.—Mr. Baldwin played the following numbers at the dedication of the Buhl three-manual organ in the Central Methodist Church Oct. 2: Gagliarda, Galuppi, arranged by J.L.B.; Siciliano, Unknown, arranged by J.L.B.; Concerto in A minor, Bach; Trumpet Tune, Purcell; Scherzo, Second Symphony, Vierne; Postlude for the Office of Compline, Alain; "Clair de Lune," Karg-Elert; Finale, Fifth Symphony, Widor.

Raymond J. Martin, Gainesville, Ga.—Brenau College presented Mr. Martin in a faculty recital Oct. 14. His program consisted of these numbers: Prelude and Fugue in B minor, Bach; "Grande Piece Symphonique," Franck; Toccata on "Leoni," Bingham; Folktune, Whitlock; "Carillon-Sortie," Mulet.

V. Earl Copes, M.S.M., Conway, Ark.—In a faculty recital of Hendrix College Oct. 4 the Rev. Mr. Copes played: Arioso, Handel; Toccata and Fugue in C major, Bach; Gavotte, Wesley; Gavotte, Martini; Allegro, Sonata on the Ninety-fourth Psalm, Reubke; "Romance," Fourth Symphony, Vierne; "Carillon de Westminster," Vierne; Adagio, Third Sonata, Hindemith; "Comes Autumn Time," Sowerby.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In a recital of the faculty concert series at the University of Florida Oct. 5 Mr. Murphree played: "Fireworks Music," Handel (arranged by E. Power Biggs); Chaconne in D minor, Pachelbel; "Toward Evening" and "Marche Fantastique," Ellsasser; Scherzo, Joseph W. Grant; Scotch Fantasia, Macfarlane; "Twilight at Fiesole" (from "Florentine Sketches") and Roulade, Bingham; "At the Foot of Fujiyama," Gaul; "Within a Chinese Garden," Stoughton; Toccata in C major, Sowerby.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following program will be played at the Union College Chapel by Dr. Tidmarsh, director of music, at 4 p.m. Nov. 6: Prelude and Fugue in E minor (The Cathedral), Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Fugue in D major, Bach; "Casual Brevities," Rowland Leach; "Te Deum," Langlais; "The Submerged Cathedral," Debussy; "Danse Macabre," Saint-Saens.

H. Winthrop Martin, Wellesley, Mass.—Mr. Martin, organist and director of music at the Wellesley Congregational Church, was heard in recital at the Ocean Park, Maine, Tabernacle July 27 and at the Campton, N. H., Baptist Church Aug. 31. His program at Ocean Park was as follows: "Psalm 18," Marcello; "St. Anne's" Fugue, Bach; Andante Cantabile, Fourth Symphony, Widor; Suite in F, Corelli-Noble; "Bells through the Trees," Edmundson; "Song of the Basket Weaver," Russell; Chorale Prelude on "Vigili et Sancti," Francis W. Snow; Meditation on "Softly and Tenderly," Thompson; "The Little Red Lark," Clokey; "Deep River," Rogers; "Deep River," Parmentier; "Finlandia," Sibelius-Fricker.

Margaret Vardell, Winston-Salem, N. C.—The school of music of Salem College presented Miss Vardell in a recital Sept. 27, when she played: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Ich ruf zu Dir" and "Est ist das Heil uns kommen her," Bach; Chorale in A minor, Franck; Allegro Vivace from Symphony 1, Vierne; "Poeme de L'Amour et de la Mer," Ernest Chausson; Prelude-Toccata, Pierné.

Karl Eby Moyer, Hershey, Pa.—A congregation which filled St. John's Evangelical and Reformed Church in Chambersburg, Pa., on the evening of Oct. 12 heard Master Moyer, who is only 12 years old, give a recital with the following program: Trumpet Voluntary, Purcell; "The Lord's Prayer," Malotte; Overture from "For unto Us a Child Is Born," Bach; Largo in G, from "Xerxes," Handel; "The Lost Chord," Sullivan; "Hymn of Nuns," Lefebure-Wely; Offertoire in F, Read; "When They Ring the Golden Bells," (transcribed by Clarence Kohlmann), Dione de Marbelas; Aria, Handel; "Peace at Evening," Foerster; Chorale Prelude on "Crusaders' Hymn," Schmutz; "Grand Choeur" in C, Maitland.

George Dok, Rockford, Mich.—Mr. Dok played these selections in "an hour of music" Oct. 17 at Plymouth Congregational Church, Grand Rapids, Mich.: Cathedral Prelude and Fugue, Bach; Magnificat and Toccata in E minor, Pachelbel; "Romance," Debussy; Maestoso, "A. D. 1620," Tschaikowsky; "Contemplation" (Tallis' Canon), Purvis; "Psalm 19," Marcello.

Maria Kjaer, Seattle, Wash.—Mrs. Kjaer was heard in a recital dedicating the Möller organ in Zion Lutheran Church Sept. 11. She played: Prelude and Fugue in A major, Walther; Trumpet Voluntary, Purcell; Toccata and Fugue in D minor, Bach; "Nun komm, der Heiden Heiland," Bach; Pastorale, "Fairest Lord Jesus," Edmundson; Chorale Partita on "Soul, Adorn Thyself with Gladness," Walther; "Ein feste Burg," Faulkes; Two "Bible Poems," Weinberger; Sinfonia to "We Thank The, God," Bach.

Catherine Ritchey Miller, Raleigh, N. C.—Mrs. Miller, organist of the Edenton Street Methodist Church, was presented in a recital at the Hood Memorial Christian Church of Dunn, N. C., Sept. 18. Her program consisted of these works: Toccata, Pachelbel; Chorale Preludes, "In dulci Jubilo," "O Mensch, bewein' Dein' Sünde gross" and "In Dir ist Freude," Bach; "Blessed Jesu" and "Now Woods and Fields Are Sleeping," Edmundson; "Meditation-Elegie," Suite in E minor, Borowski; "Priere a Notre Dame" and Toccata, "Suite Gothique," Boellmann.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital on the outdoor organ in Balboa Park Sunday afternoon, Oct. 9, Mr. Brown selected the following program: Prelude No. 3, in D minor, Mendelssohn; Theme from First Movement of Concerto in B flat minor, Tschaikowsky; Overture to "Maritana," Wallace; Chorale Prelude on "Old Hundredth," Truette; Transcription of Samuel Woodworth's Song, "The Old Oaken Bucket," Lemare; "The Lost Chord," Sullivan; "Pas des Fleurs" and Processional March ("Montezuma"), Stewart.

DR. ROBERT L. BEDELL, who has returned to New York after a summer spent in Europe, visiting organs of interest and giving recitals, brought back a war orphan whom he has adopted. The young man, who is 21 years old, has taken the name of Berthold L. Bedell.

MAURICE GARABRANT TAKES CRANBROOK, MICH., POSITION

Maurice Garabrant, M.S.M., F.T.C.L., organist and master of the choirs at the Cathedral of the Incarnation, Garden City, N. Y., for the last twenty-three years, has resigned to accept a similar position at Christ Church, Cranbrook, Bloomfield Hills, Mich., Nov. 1. In addition to conducting the three choirs there he will be recitalist on the sixty-two-bell carillon. The model community of Cranbrook, a gift of the George Booth family, consists of the Institute of Science, the Academy of Art and three preparatory schools in a 300-acre landscaped campus and is centered around the beautiful Christ Church.

Mr. Garabrant went to Garden City in 1926 from St. Thomas' Episcopal Church, New York City, where he was assistant to Dr. T. Tertius Noble, under whom he studied. He was also a pupil of Dr. William C. Carl and Lynnwood Farnam and studied at the University of California, Columbia University and Union Theological Seminary, where he received the degree of master of sacred music. He studied composition under Frederick Schlieder and Arnold Schoenberg and before going to St. Thomas' had been summer organist at Harvard University. Mr. Garabrant was the first sustaining organ recitalist with the National Broadcasting Company.

At Garden City Mr. Garabrant did much to promote better music in Nassau County and on Long Island. He is the founder and director of the Long Island Choral Society, now celebrating its twentieth anniversary; founder and director of the Long Island Bach festival, which will observe its tenth year next May during national music week, and founder and director of the Long Island Diocesan Choir Institute. He was instrumental in establishing the Nassau Music Educators' Association among public school teachers.

Mr. Garabrant included among his Garden City activities faculty membership in St. Paul's School, where he is director of music, and at Adelphi College, where he is organist and instructor in organ and where as head of the department he was instrumental in developing the expansion of the music curriculum. He was at one time head of the Adelphi music department. Mr. Garabrant made recital tours in the United States and Europe during his early career and more recently appeared as recitalist in Toronto, where he also lectured at the University of Toronto.

PAUL KOCH IS APPOINTED TO PITTSBURGH CATHEDRAL

Paul Koch, organist of St. Philomena's Catholic Church in Pittsburgh, will serve as organist and choirmaster of St. Paul's Cathedral in that city during the absence of the Rev. Carlo Rossini, called to Rome last June by Pope Pius to take part in the musical programs of the holy year in 1950.

Mr. Koch, a son of Caspar P. Koch, veteran city organist, and a grandson of John B. Singenberger, noted authority on Catholic Church music of a generation ago, is a graduate of the department of music of Carnegie Institute of Technology and spent three years in Europe, studying with Marcel Dupré in Paris and with German authorities at the University of Leipzig. Before going to St. Philomena's last year he had been organist and director at St. Stephen's, Hazelwood, had taught at the Pittsburgh Musical Institute, and for some time directed the Orpheus Singing Society and the Swiss Singers Helvetia. He served two terms as dean of the Western Pennsylvania Chapter of the American Guild of Organists.

Mr. Koch married Katherine Gift, also a graduate musician of Carnegie "Tech," and the couple have three children.

THREE GENERATIONS OF ONE FAMILY IN ELIZABETH CHOIR

The choir of Bartholomew Lutheran Church, Elizabeth, N. J., of which Zarina Hicks Harvey is director, has the distinction of having three generations of one family in its ranks. Mrs. David Jacobson and her son, Carl, were among the eight original members of the choir, organized in 1938. Now Mr. Jacobson's daughter, Joanne, sings soprano beside her grandmother, while her father is in the tenor section.

Bartholomew choir also has the distinction of having among its tenors William Neiman, who, with his family, recently arrived from Latvia via a DP camp. Mr. Neiman has a fine voice and is rapidly learning English, making himself a valuable choir member.

Bartholomew Church has a membership of a little over two hundred, of which the choir of seventeen is about 8 per cent, an unusually large proportion.

Mrs. Harvey is planning the annual candlelight carol service, to be held early in Advent.

MAURICE C. GARABRANT, WHO GOES TO CRANBROOK CHURCH

WILL SELL ESTEY ORGANS IN NEW YORK AND VICINITY

The Neill-Johnson Company of Upper Montclair, N. J., it is announced, has been appointed a representative of the Estey Organ Company of Brattleboro, Vt., and will engage in the sale of Estey pipe organs in the New York metropolitan area. The firm will install and render service on Estey organs in addition to its sales activities.

MISS GRACE LEEDS DARNELL, after a summer in Mexico attending the university in Mexico City, has gained some credits toward her doctorate. Weekend trips disclosed the beauty of the country and interesting organs were found as well as some rare Mexican music. Miss Darnell returns to Graham Eckes School in Palm Beach, Fla., as head of the vocal department.

HAROLD L. TURNER has been appointed organist and director at the First Evangelical-United Brethren Church in Decatur, Ill. He will conduct a mixed choir of forty, a men's chorus of twenty voices and a children's choir of thirty-eight. On Sept. 25 he played his first recital, using the following numbers: Toccata and Fugue in D minor, Bach; "Come, Sweet Death," Bach; "Interludium" from Sonatina in A minor, Karg-Elert; "Fountain Reverie," Fletcher; Nocturne from "A Midsummer Night's Dream," Mendelssohn; "Mountain Sketches," Clokey; "Humoresque Americana," Murphree; "I Need Thee Every Hour," Thompson. The church was filled for this program.

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Letters to the Editor

Calvin and Other Topics.

New York, Oct. 4, 1949.—Dear Mr. Gruenstein:

I found your editorial article on Calvin and his ideas on the organ and church music interesting. In one spot you refer to Calvin as the "Swiss Reformer." He was very definitely French, though he did most of his work in Geneva, Switzerland, for the usual reasons. The great Voltaire moved to Geneva for similar reasons.

It would do Calvin a great injustice to read your article and jump to a quick conclusion as to his intent. Calvin's right-hand man and helper on musical subjects was Claude Goudimel, teacher of Palestrina. Goudimel, as a leading Huguenot, was assassinated in the St. Bartholomew's Day massacre. Palestrina brought Goudimel to Italy and helped him establish a music conservatory.

Palestrina was very wise in using an assumed name (his real name was Perluigi) as it enabled him to put out voluminous compositions with the aid of many skilled assistants, of whom Claude Goudimel stood first. A standard pattern of composition having been decided upon, it was followed strictly and published under the auspices of the Catholic Church. In our day we have seen the popular music of Gershwin and Irving Berlin created in much the same way, with the difference that the names of Gershwin and Berlin were their own. It takes nothing from the beauty of the works we know by the name of the town where Palestrina was born to realize that many skilled hands took part in the great movement of establishing a new standard in the music of the Catholic Church, which at that time was in a bad way. The point to which I wish to call attention is that Palestrina's right-hand man in this work for the Catholic Church was his old teacher, not only a Protestant but a leading Huguenot and the musical aid to John Calvin. I own and treasure a copy of the old Huguenot Psalm Book, in French, of course, and can tell you that it is very interesting, to say the least. It is created from first to last with musical taste and skill, with characteristics of its own quite different from the German chorale books or the Gregorian plainsong of the Catholic Church. A certain "style" was decided upon and firmly adhered to at all times. Those of us who find it interesting to study such subjects can easily understand why much has changed with the passing of the centuries. Few would bring back the old days and ways if they could—and they would be wrong. "Let the dead past bury its dead" is obviously the correct view. We may not like the personalities or teachings of such men as Calvin, John Knox or our own New England "Hell Fire and Damnation" Jonathan Edwards, but I am sure most of us are willing to be fair . . . the old boys had strong convictions.

On the same editorial page I find an excellent letter from the Toronto organist, Mr. Maclean, to which I can add a true story. When Ernest Skinner had just finished the splendid organ for Tertius Noble at St. Thomas' Church, New York, he was very proud of the new French horn he had installed. Arthur Marks, president of the Skinner Company, succeeded in getting the great Richard Strauss, who was giving some concerts at Wanamaker's, to visit the church and hear the new organ stop, exhibited with due skill by Dr. Noble. After the stop had been put through all its paces all waited to hear what the great master of the orchestra would say. Strauss merely shrugged his shoulders and in his limited English said slowly: "A pip' is only a pip'" ("a pipe is only a pipe"). That was the end of the party.

No musical instrument has to suffer as does the organ from the excesses of extremists who consider themselves its enthusiastic friends. The results are often ridiculous, as Mr. Maclean claims. The organ of today has to satisfy the same ears that listen to the Boston Symphony and other great orchestras. It is futile to pretend that the organ can claim special rights for itself. Perhaps its job as servant of the church has not been altogether a blessing to the musical possibilities of the greatest of musical instruments. The "movie" and the radio with its electronic noises have added to its burden. It is a question that each of us must decide for himself—"What is music?" Like taste itself, it does not allow for generalization. There will always be "the old lady who prefers to kiss the cow" and the organist who can endure the squealing of a mass of mixtures high in pitch above the howl of a monster 32-ft. bombarde. Common sense is as valuable to a player of the organ as to the rest of humanity. ARCHER GIBSON.

Interest in Hope-Jones Work.

Toronto, Ont., Oct. 5, 1949.—Dear Mr. Gruenstein:

Might I join in the discussion of English horn and cor anglais, etc.? Like Mr. Maclean, I have a lively interest in the work of the late Robert Hope-Jones, the reason being that an organ with which I have spent many happy hours met with some changes by this builder, and to the good. Also a cousin of mine presided over one of Hope-Jones' instruments in Ireland until two years ago. But this has little to do with English horns.

St. Oswald's Church, West Hartlepool, England, has one of this builder's creations, a horn, 8 ft. (diaphonic), which gives me the impression of the modern cor anglais, rather overblown. In this very large church it sounds admirable, but a similar stop in a smaller building I found to be rather out of place. The pipes of this stop do not, to my recollection, bear much resemblance to the stop under discussion in construction, but the effect is similar, with the exception noted above.

Some organists may be interested in the fact that this instrument entirely lacks mixtures and has only three manual mutations; yet it still has an exciting and very effective ensemble. The three mutations are 4-ft. stops—one on each of great, swell and choir (organ built to Hope-Jones' design in 1902-3, four manuals and pedals).

Also an organist friend in England writes that the instrument in Canterbury Cathedral has an English horn at 16-ft. pitch which, he states, is the same as is now used for a solo unison except for its pitch. However, I am inclined to believe that this stop was added in the rebuild, which was completed this year by Henry Willis. Can someone verify this?

Another English organ (Norman & Beard, 1902) has an "orchestral clarinet, 8 ft." This stop definitely sounds and looks like a cor anglais or English horn. Some may doubt this and think it ought to be just plain clarinet, 8 ft., but this stop, too, is represented in the specification.

But perhaps I should leave arguments on the parentage of stops to the builders of said stops and continue to use them in my registration regardless of the inventor. Might I compliment those who have participated in the argument, as I have found it very interesting and informative reading.

Sincerely yours,
I. ROSS TRANT.

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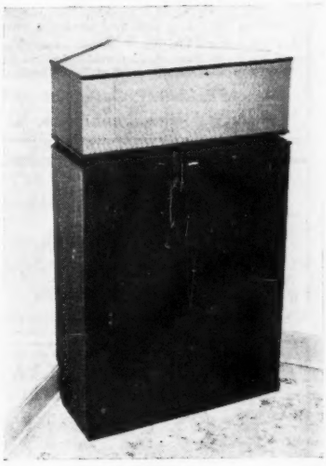

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The University of Arkansas, at Fayetteville, has commissioned M. P. Möller, Inc., to build an organ with a positiv division for its fine arts building. Dr. Kenneth R. Osborne is head of the division of fine and applied arts. The pipework of the unenclosed division is to be exposed to view.

The resources of the instrument are to be as follows:

GREAT ORGAN.
Quintade, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.

SWELL ORGAN.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Gemshorn, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 68 pipes.

POSITIV ORGAN.
Cor de Nuit, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.

PEDAL ORGAN.
Sub Bass, 16 ft., 32 pipes.
Quintade (from Great), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Rauschquinte, 2 ranks, 64 pipes.

PROGRAM AND ELECTION BY VAN DUSEN ORGAN CLUB

Student members and friends of the Van Dusen Organ Club gathered on the evening of Oct. 10 in the organ salon of the American Conservatory of Music, Chicago, for the first meeting of the season. Dwight Davis, vice-president, opened the meeting and Dr. Frank Van Dusen, honorary president of the club, extended good wishes to the club for its twenty-third year. Rene Dosogne, dean of the Illinois Chapter, extended greetings from the A.G.O. and recommended that the serious organ students take the Guild examinations. The program for the evening was played by Robert Dickey, pianist, and Robert Lodine, pupil of Dr. Edward Eigenschenk.

Election of officers and directors took place, with the following results: President, Robert Lodine; vice-president, Dwight Davis; secretary, Paul Hummel; corresponding secretary, Esther Timmerman; treasurer, Franklin Junkerman.

Dr. Van Dusen announced the recent appointment of three past presidents of the club to positions in New York. Winston Johnson is organist and director at the First Baptist Church, Summit, N. Y.; Victor Mattfeld is at St. Matthew's Lutheran Church, New York City, and Peter Fyfe is organist of a Christian Science church.

NEW SCRANTON POSITION FOR HELEN BRIGHT BRYANT

Helen Bright Bryant, Mus.B., has been appointed organist-director of St. Luke's Episcopal Church, Scranton, Pa. She assumed her new position Sept. 18, when Robert H. Andrews, former organist-director, left to study for the Episcopal priesthood.

Mrs. Bryant, a graduate of Syracuse University, was awarded a postgraduate scholarship for the highest general average and returned to Syracuse for further study. She was assistant organist-director of Hendricks Chapel on the campus and later became organist of the University Methodist Church in Syracuse. She has done additional graduate work at Cornell University and with the late Professor Leon Verrees. After returning to Scranton she served as organist-director at Embury Methodist Church, organist of the Olyphant Welsh Baptist Church and organist-director at Immanuel Baptist Church for eleven years. Since October, 1948, she has been minister of music at Simpson Methodist Church.

ROBERT RUCKMAN, dean of the District of Columbia Chapter, American Guild of Organists, has been appointed organist and choirmaster of St. Margaret's Episcopal Church in the nation's capital, succeeding Raymond Rapp, who has resigned. Mr. Ruckman has been organist and choir director of Epworth Methodist Church for the last sixteen years. Previously he had been organist of the National City Christian Church for several years and broadcast daily recitals. Mr. Ruckman studied organ with Harry Edward Mueller, Wallace Goodrich of the New England Conservatory and Lynnwood Farnam.

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Ernest M. Skinner, Inc., Reading, Mass., completed installation of a three-manual organ in St. John Lutheran Church, Charles City, Iowa, the latter part of August. Dedication services were held Oct. 9. Earl Stewart, the church organist and director of St. John's four choirs, played the dedicatory recital, which was almost entirely a request program. The Waterloo Chapter of the American Guild of Organists held its October meeting in Charles City and heard a thirty-minute recital by Mr. Stewart which preceded a demonstration Lutheran service. Mr. Stewart is serving his second year as dean of the Waterloo Chapter.

Following are the specifications of the organ:

GREAT ORGAN.
Diapason (large), 8 ft., 61 pipes.
Diapason (small), 8 ft., 61 pipes.
Principal Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Chimes, 25 bells.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Cor d'Amour, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.
Major Bass, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft.
Octave, 8 ft., 12 pipes.
Principal, 8 ft., 12 pipes.
Quinte, 5⅓ ft., 7 pipes.
Chimes.

RICHARD ELLSASSER begins the first of several tours with recitals in California and the Pacific Northwest. He will be heard in the following places: Nov. 3, Klamath Falls, Ore.; Nov. 5, Medford, Ore.; Nov. 6, Corvallis, Ore.; Nov. 8, Spokane, Wash.; Nov. 10, Reno, Nev.; Nov. 12, Los Angeles (White Memorial Seventh-Day Adventist Church). He will play in Warren, Ohio, Nov. 27, followed by appearances in other Ohio cities.

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SUNDAY EVENING PROGRAMS AT NEW ORLEANS CATHEDRAL

W. Donald George, organist and choirmaster of Christ Church Cathedral, New Orleans, gave a recital Oct. 9 which marked the beginning of a series of Sunday evening musical programs to continue through May, 1950, on alternate Sunday nights. The cathedral choir presented a program of liturgical music of the Russian Orthodox Church Oct. 23. Remaining programs for the year are: Nov. 6, request organ recital; Nov. 20, "Requiem," Faure; Dec. 18, "Messiah," Handel; Jan. 8, Bach recital; Jan. 22, "Song of Destiny," Brahms; Feb. 5, "Habakkuk," George (first performance); Feb. 19, Bach recital; March 5, "Jesu, Priceless Treasure," Bach; March 19, New Orleans Episcopal choir festival; April 2, "St. Matthew Passion," Bach; April 16, recital by Virgil Fox; April 30, Guild Sunday choir festival; May 14, Bach recital by Emile Robichaux of Redeemer Lutheran Church, New Orleans; May 28, Mass in A, Franck.

Mr. George gave the following program at his recital Oct. 9: Suite for Organ, from Mass for Parish Use, Couperin-Bingham; "Biblical Sonata No. 4," Kuhnau; "Nun komm', der Heiden Heiland" and Fantasie and Fugue in A minor, Bach; "Communion," Purvis; Four Improvisations on Gregorian Themes, Peeters, and Chorale Preludes on "Dies Irae" and "Vigili et Sancti," Snow.

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The Hymnal 1940 Companion

Each major hymnal issued today entails the preparation of a handbook. It is proof of growing awareness and desire for hymnic facts that this is the case. The "Handbook to the Hymnary of Scotland" by Dr. James Moffatt (1927) introduced the value of such material to many Americans. Thus half a dozen handbooks have been issued here in the last two decades.

A handbook has at least two main functions. It brings up to date the facts about well-known hymns and tunes; it also provides adequate information about the unfamiliar material contained in the book, both new and old. In the "Hymnal 1940 Companion" both functions are exercised. It assembles a surprising amount of new or corrected data on the familiar texts and tunes and the persons concerned in them. Equal attention is paid to the considerable number of really new hymns and tunes—nearly fifty of the latter—to say nothing of many brought from the past.

This book has several distinctive features. The introduction opens with a three-page summary of the Christian heritage of hymns, followed by a complete chronological list of the texts and tunes, first by centuries, and from the sixteenth century by years. The sixteenth century list itself is a tribute to the quality of the hymnal. The wave of hymnic production in the nineteenth century is vividly revealed, while the list for the first half of the twentieth century shows a healthy though not equal volume.

Continuing, there is a historical survey of the Protestant Episcopal hymnals of America, dating from 1786, when fifty-one hymns and eight pages of tunes were appended to the first prayer-book. The introduction concludes on a strong ecumenical note, the sort of message that Howard Chandler Robbins would pen. Appended is a list of the linguistic sources of the hymns. From the Latin come not fewer than seventy-nine hymns, from the Greek nineteen, while from the German there are forty-five translations.

The first section of the "Companion," containing the known facts about each hymn and tune, is especially rich in its treatment of the texts. Where helpful the original versions are printed. The Latin and other foreign original texts are given, often in full, and the processes of translation and adaptation are sketched. Variations of melody or harmonic treatment are illustrated. Several myths or incorrect attributions are exposed. One of them concerns "Away in a Manger," the text of which is not older than 1880, being mated subsequently to various melodies. We fear that it will take more than even these two pages of authentic evidence to erase the name of the great reformer as author, and composer also, of this lovely Christmas song.

In the biographical division of the "Companion," which follows the factual treatment of the hymns and tunes, one feels the historical continuity in the production of our hymnody. Many able composers and authors of today are given extended and well-deserved notice. Claude Means of Greenwich, Conn., comes next to Mendelssohn!

The style throughout is crisp and readable. The comments are appreciative and meticulously fair. Two examples will suffice. Of Frances Ridley Havergal it is said that "her singular gift of simply and sweetly singing the love of God and his way of salvation is well summarized in the lines of her hymn 'Take my life and let it be,'" while of the influence of Lowell Mason it is said that for sixty years he "was a dominating factor in church and school music, and in the pedagogy and philosophy of musical education."

The first of several valuable indexes gives the titles of organ works based on the tunes in the hymnal; the list fills seventy pages. This is of great value to organists. All schools of composition are represented. To composers there is a challenge in the great number of serviceable tunes for which no chorale prelude has been noted. The list of publishers that follows includes more than 100 names.

Next we find references to the Bible for all hymns which paraphrase or closely follow Bible passages. A new feature is a highly ingenious melodic index, really a marvel of compression.

While the "Hymnal of 1940" is rightly associated chiefly with the name of the late Canon Charles Winfred Douglas, the "Companion" owes quite as much to the Rev. Dr. Leonard Ellinwood, who, according to the preface, carried on "the extensive original research here presented," and undertook "the preparation of the manuscript for publication."

The "Hymnal 1940 Companion" is indispensable to every alert church musician. If his church uses another hymnbook he should also acquire the 1940 Hymnal itself to get the full benefit of the "Companion." Both books will also find a place in the pastor's study. From them he can gather what he needs for helpful comments on the messages of the hymns, and to make the personalities of their creators real to his people.

◆ ◆

We are glad to report that David A. Cotton of the music division of the Boston Public Library is getting in touch with our other members in that area with the object of forming a local chapter of the society. Those desiring to take part in this step should write him at 138 Elmwood Avenue, Wollaston, Mass.

Our Paper No. XV, entitled "Revival of Gregorian Chant—Its Influence on English Hymnody," by J. Vincent Higginson, will be available by the middle of November. We expect also that the first issue of the new printed Bulletin of the society will be ready to mail at that time. A revised listing of Hymn Society literature may be obtained on application.

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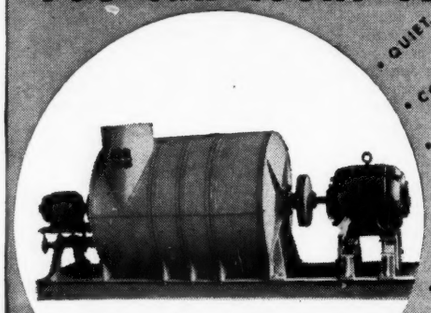

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MISS HALLOCK IS HONORED ON FIFTIETH ANNIVERSARY

Miss Bessie L. Hallock of Mattituck, Long Island, N. Y., completed her fiftieth year as organist and choir director of the Sound Avenue Congregational Church in September. Her remarkable record is enhanced by the fact that Miss Hallock has not been absent from the church more than a dozen times in the fifty years and not over two Sundays in succession.

On Sunday afternoon, Sept. 11, a recognition service and reception were held at the church in Miss Hallock's honor. Featured on the program was a paper prepared by her on "The Music History of the Sound Avenue Church." At the close of the service a token was presented to Miss Hallock in the form of the new three-volume set of Paul Bailey's "History of Long Island." An informal reception was held on the lawn, where many friends of Miss Hallock extended greetings. One feature of the reception was a magnificent "golden jubilee" birthday cake embellished with "Congratulations," a score of the Doxology and an organ with gold-leaf pipes, pedals, bench and music on the desk, the entire cake being decorated with roses.

The local paper in an editorial made this comment: "Only those who are most devoted to any cause give so much of themselves, of their time and their strength, to any cause. * * * Miss Hallock has made a record which gives her abundant justification for being proud."

ALDEN CLARK TO CONDUCT GARY MUNICIPAL CHORUS

Alden Clark has been engaged as director of the Gary, Ind., Municipal Chorus for the coming season. The Gary Chorus, organized in 1926 by Daniel Protheroe, presents at least two concerts a season. Eighty voices are enrolled for the current year and the first concert will be a rendition of Handel's "Messiah" Dec. 11 with orchestra. In his fifth season as organist and director of music at the Edgewater Presbyterian Church Mr. Clark continues to supervise four choirs and a professional quartet. He is also instructor in music and choral director at George Williams College, Chicago. In addition to directorship of the Edgewater Male Chorus he is giving extra time to this specialized field as vice-president of the Illinois Male Chorus Association. Mr. Clark also continues his interest in oratorio as music chairman of the Apollo Musical Club.

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In 1947, when Dr. E. H. Armstrong demonstrated his frequency modulation method of radio transmission, the new reproducer was used at the receiver end at the Engineering Societies Auditorium in New York. A pianist at the transmitter studio and one on the auditorium stage played alternately and observers reported that it was necessary to watch to determine which one was playing.

Phonograph reproduction of some of the better organ recordings affords an index of performance in the extreme bass range. When deep tibia or bourdon tones are present on the record their existence may not even be suspected when played back over ordinary speakers, but the extra octave of bass range becomes evident when the corner horn reproducer is used with suitable playback equipment. Those low tones, which are felt as much as heard, are supplied by the corner horn and the sensations contributed by the added bottom octave are striking to a listener who frequently hears organ program material.

Applications of the new reproducers to electronic organs have been made. Experiments are being made with additional effects to be gained by differently located speaker groups with extra tonal effects made possible by the higher efficiency of both the bass and treble units, and with natural reverberation provided by pluralities of speaker groups. These are being built up into additions to electronic organ technology and musicology.

The new reproducer was described in a series of papers in the *Journal of the Acoustical Society of America*. An elementary principle used is that the wall, acting as a reflector or "mirror," produces an image of the speaker whereby its effective size is doubled. Two walls and a floor produce sets of images whereby the effective size is doubled three times, so the total effective size is 2 by 2 by 2, or eight times the actual size. As the bass part of the reproducer occupies sixteen cubic feet of actual space, the effective size is 16 by 8, or 128 cubic feet of effective volume. Remembering that the deep tones of the 16-ft. stopped pipes represent wave lengths up to thirty-two feet, and the fact that a tone generator must be of size comparable with a quarter wave length, it is apparent that the effective radiator must be nearly eight feet long in at least one direction. The corner reproducer is thirty-nine inches high, which, doubled by the reflections, offers seventy-eight inches effective height, comparable to the 8-ft. quarter-wave length. Tests on the new reproducer show full efficiency down to 36 cycles per second (approximately D above low C) with excellent efficiency at the 32.7-cycle low C.

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MRS. LELAH CARMAN LUTKIN, 88 years old, widow of Dr. Peter Christian Lutkin, founder and dean of the Northwestern University School of Music, died Oct. 6 at her summer home in Northport Point, Mich. Mrs. Lutkin had been active in Evanston charitable affairs and was one of the founders and past president of the Visiting Nurses' Association of Evanston. She leaves a son, Attorney Harris Lutkin of Evanston, with whom she made her home.

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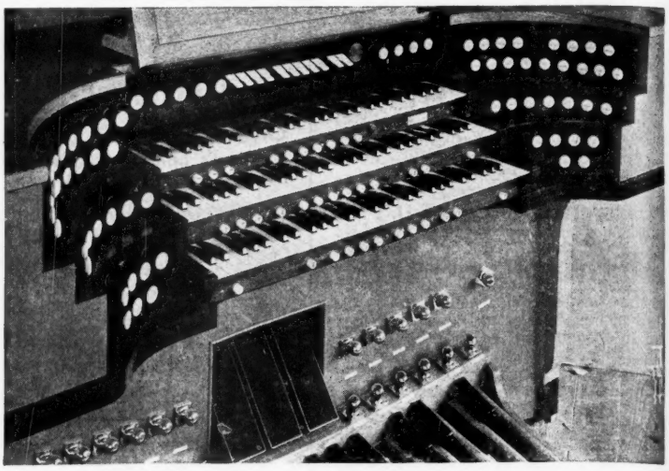

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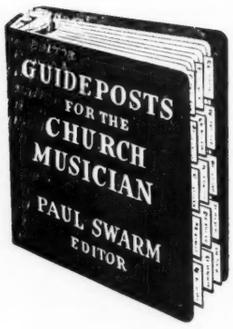

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NORMAN Z. FISHER

NORMAN Z. FISHER, formerly of the East Dallas Christian Church, has been appointed organist and choirmaster at the First Presbyterian Church, Shreveport, La.

Mr. Fisher, a native of North Dakota, was educated in the public schools of Portland, Ore. He received his B.A. degree in 1942 from Albany College, now Lewis and Clark College, Portland. This was followed by graduate work at Reed College and at the University of Oregon. The degree of master of sacred music was won in 1946 from Union Theological Seminary. While at Lewis and Clark College he was one of four students honored by the faculty for outstanding leadership and scholarship. For three years he accompanied college quartets and chapel choirs and was a member of the college orchestra and accompanist for the senior voice recitals. At the Laurelwood Methodist Church in Portland he served as organist and choirmaster for two years and he appeared as piano soloist with the famous Hinson Choir on its Western choir tour.

Mr. Fisher was organist of the Unitarian Church, Hackensack, N. J., during his college days in the East, after which he went to Oakland, Cal., to become minister of music of the First Christian Church. He then went to the East Dallas Christian, where he organized and directed five choirs in a church with 3,200 members. He has been accompanist for the La Scala Opera productions in Portland for two seasons and was accompanist for the Portland Philharmonic Chorus in the 1941 season.

Mr. Fisher is a member of the Oregon Society of Composers and the Texas Chapter of the American Guild of Organists, the Hymn Society of America, the American Musicological Society and the Music Library Association.

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MARJORIE JACKSON

MARJORIE JACKSON, A.A.G.O., will be heard in a recital at Lutkin Hall, on the Northwestern University campus in Evanston, Tuesday, Nov. 1, at 8:15 under the management of Bertha Ott. Miss Jackson is the 1948 winner of the young artists' contest sponsored by the Society of American Musicians and the recital is under the society's auspices.

The following program will be presented: Prelude in B minor, Bach; Sonata in E minor (Adagio-Vivace), Bach; "Ich ruf' zu Dir, Herr Jesu Christ," Bach; "Variations de Concert," Bonnet; Scherzo, Fourth Symphony, Widor; Allegro Maestoso and Intermezzo, Third Symphony, Vierne; "Litanies" and "Le Jardin Suspendu," Alain; Toccata, Sowerby.

Miss Jackson received her bachelor's and master's degrees from the American Conservatory of Music in Chicago, where she is a pupil of Dr. Frank Van Dusen. In 1947 she was winner of the American Conservatory organ contest and appeared as soloist with the conservatory orchestra at the commencement exercises in Orchestra Hall. She is a teacher of organ and other subjects at North Park College in Chicago and organist at the First Congregational Church in Evanston.

Prior to coming to Chicago Miss Jackson attended Peabody Conservatory in Baltimore, where she held a scholarship in composition and studied organ with Edouard Nies-Berger. She played viola in the Columbus Symphony for two years.

RETIRES AFTER SERVING CHURCH THIRTY-THREE YEARS

Mrs. William H. Beck has resigned as organist of the First Presbyterian Church of Piqua, Ohio, after serving in this capacity for thirty-three years. Mrs. Beck's retirement was caused by ill health. Since 1941 Mrs. Beck presided over a three-manual organ built by A. J. Schantz, Sons & Co. She served this congregation of 1,000 members under four pastors. To show its appreciation for Mrs. Beck's services the music committee and other friends in the church presented her with a Magnavox.

THE THREE-YEAR SCHOLARSHIP in organ at the Peabody Conservatory was won this year by Wilmer H. Welsh of Baltimore, a pupil of Edmund Sereno Ender. Young Mr. Welsh is assistant organist of Old St. Paul's Church in Baltimore.

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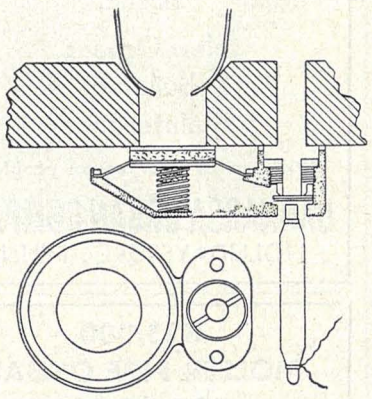
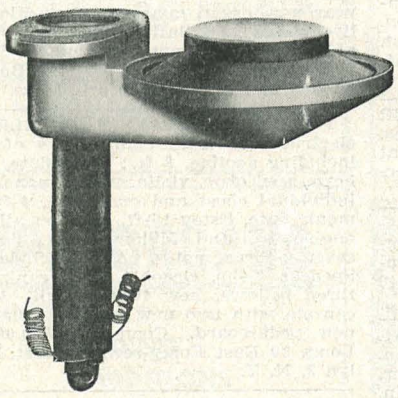
FOR SALE—TWO UNIFIED 73-NOTE chests and twenty-nine-switch relay board; good condition; cheap. Leonard Krus, 1744 South Sixteenth Street, Milwaukee, Wis.

SIMPLICITY

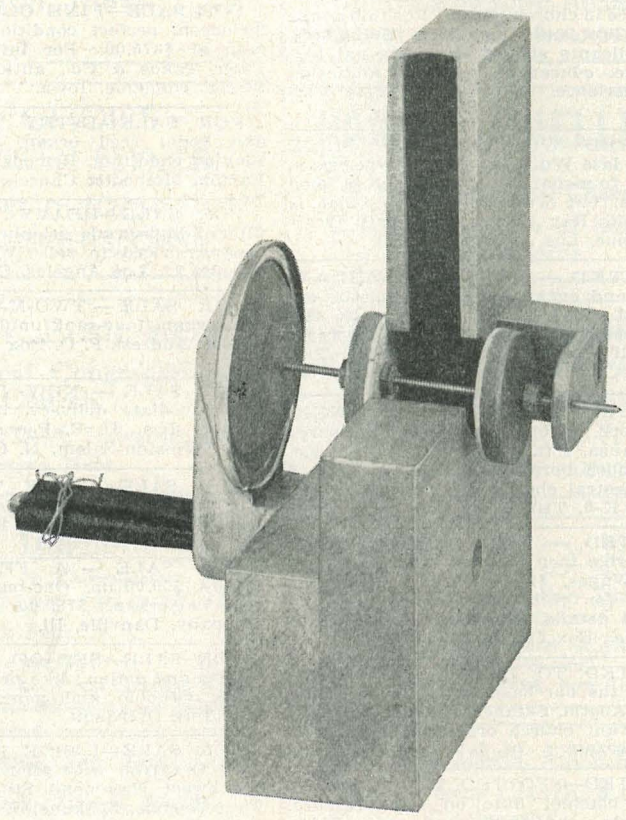


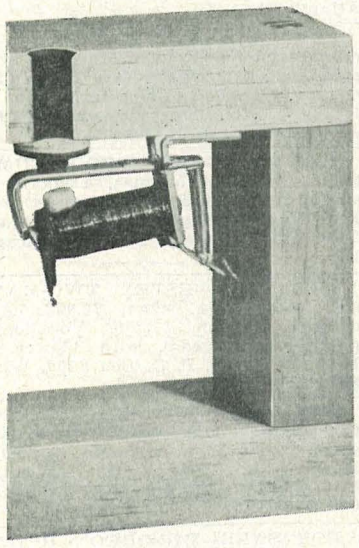


in chest construction, with Reisner's improved Direct Valve Actions and No. 601 Direct Action Magnets.

These improved Direct Valve Action units are now being supplied with a special type armature that will not bind or stick. The valves are made of the very highest grade imported pneumatic hides. The cores are checked for exact size and assembled by a new method which assures the long and trouble-free service that might well be expected of a Reisner product.

Supplied in three sizes to accommodate pipe holes from 1¼ to ½ inches diameter. Resistance 90 ohms.





The new Reisner No. 601 Direct Action Magnet is an ideal unit for electrifying top notes or for entire chests using small pipes.

The unique hinge construction prevents binding or sticking and the entire assembly is made by precision methods meaning long life and positive action.

This Direct Action Unit is also supplied less valve and with a center hole in top for inserting valve wires.

May be used for either inside or outside valves.

These 90-ohm units will operate on practically any wind pressure.

THE W·H·REISNER MFG·CO·INC • HAGERSTOWN·MD • U·S·A·