UNIVERSITY OF MICHIGAN
AUG 1 1951
MUSIC LIBRARY

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

Forty-second Year No. 9. Whole No. 501 CHICAGO, ILL., U.S.A., AUGUST 1, 1951 *Subscription $1.50 a Year—15 Cents a Copy*

LARGE ESTEY WORK FOR BURLINGTON, VT.

ORGAN IS IN FIVE DIVISIONS

First Congregational Church Instrument to Be a Memorial to Pastor —Edward B. Gammons Aid in Preparing Specification.

The Estey Organ Corporation announces that it has received a contract to build a three-manual organ of five divisions for the First Congregational Church in Burlington, Vt. The organ is to be a memorial to the incumbent pastor, the Rev. Charles Stanley Jones.

The main divisions and console will be installed in the rear balcony. The antiphonal organ will be in the chancel and will be playable from the great and choir manuals. The console will be the Estey drawknob master keydesk.

The stop specification was drawn up in consultation with Edward B. Gammons of the Groton School, Groton, Mass., and is as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn (extension), 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3-4 ranks, 238 pipes.
Chimes (console preparation).

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 59 pipes.
Geigen Octave, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Fagotto (extension), 8 ft., 12 pipes.
Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

Violoncello, 8 ft., 68 pipes.
Koppelflöte, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 59 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.

ANTIPHONAL ORGAN.

Principal, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Kleine Erzähler, 2 ranks, 8 ft., 127 pipes.
Spitzflöte, 4 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Vox Humana (console preparation).

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (from Great), 16 ft., 32 notes.
Rohrbourdon (ext. Swell), 16 ft., 12 notes.
Antiphonal Gedeckt (ext. Antiphonal), 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Flute Ouverte (ext.), 8 ft., 32 pipes.
Gemshorn (from Great), 8 ft., 32 notes.
Rohrflöte (from Swell), 8 ft., 32 notes.
Super Octave (ext.), 4 ft., 12 pipes.
Waldflöte (ext.), 4 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Fagotto (from Swell), 16 ft., 32 notes.
Trumpet (ext.), 8 ft., 12 pipes.
Clarion (ext.), 4 ft., 12 pipes.

PROGRAMS ARRANGED BY ROSS NOTABLE BALTIMORE EVENTS

Richard Ross, whose activities include numerous recital appearances, teaching at Peabody Conservatory and directing the musical service at Brown Memorial Presbyterian Church in Baltimore, has established a series of organ recitals and choral performances at the church which have become recognized as among the principal musical events in the city. During the 1950-51 season recitals were played by Flor Peeters, Hugh Giles, Edgar Hilliar, Eugene Belt and Mr. Ross. The choral performances included Bach's "Sun and Shield," Milford's "Pilgrim's Progress," "The Holy Child," by Britten; "Pageant of the Holy Nativity," by Williams; the Mozart Requiem, Kodaly's Te Deum, the first Baltimore performance of Arthur Honegger's "King David" and the Bach "St. Matthew Passion," which was given with the choir of St. Michael and All Angels' Episcopal Church.

A three-day festival of church music, held in May, is to become a yearly part of the musical program of the church.

At the conclusion of the summer school at Peabody Conservatory Mr. Ross will leave for a seven-week trip through England, Holland, Belgium and France. His plans for next season include a transcontinental recital tour early in 1952.

CARNEGIE PROGRAMS ISSUED; ORGAN SCHEME IS REVISED

The annual brochure covering recitals played by Marshall Bidwell at Carnegie Institute, Pittsburgh, in the season 1950-51 has been published. This was the fifty-fifth season of these free organ recitals. There were forty programs.

Through the generosity of the H. J. Heinz Company important improvements in the organ have been made. A number of stops have been replaced, four of which (the swell chorus reeds and mixture) were installed by the Aeolian-Skinner Organ Company. A group of percussions from the H. J. Heinz auditorium organ is being added this summer. These combined improvements will greatly increase the tonal resources of this famous organ.

The repertoire for the present season included 582 compositions, of which 507 were played as organ solos. These represent 191 composers, of whom seventy-six are American. Twenty-eight organ works were performed for the first time at these recitals. Of the composers heard most frequently Bach leads the list with sixty-nine compositions. Next is Handel with twenty-three; then come Wagner and Widor with twelve each.

ARNOLD SCHOENBERG DIES AT 76 IN LOS ANGELES, CAL.

Arnold Schoenberg, one of the most controversial figures in modern music, died in Los Angeles July 13 at the age of 76 years. The composer was known to the organ world principally because of an organ piece, Variations on a Recitative, and because of his influence upon other composers who have written extensively for organ. Schoenberg invented the twelve-tone harmonic system. The Vienna-born composer also stressed dissonance in many of his works.

Schoenberg taught music in Berlin, Amsterdam, Boston and Los Angeles. He was a professor emeritus at the University of Los Angeles. He came to this country twenty years ago and was a naturalized citizen. The composer is survived by his widow, Gertrude, and five children.

JAMES H. SIMMS, DEAN OF OMAHA ORGANISTS, DIES

See story on page 14

JOHN E. RILEY OF NEW YORK, VETERAN ORGANIST, IS DEAD

John Edward Riley, A.A.G.O., who in the course of his life served a number of metropolitan churches in New York and New Jersey, died suddenly June 22 at the age of 78.

Mr. Riley was born in Brooklyn June 1, 1873. His early training in church music was as a choir boy in St. Luke's Episcopal Church and the Church of the Redeemer, Brooklyn, and the Cathedral of the Incarnation, Garden City, L. I. He studied organ with R. Huntington Woodman, composition with Harry Rowe Shelley and boy choir training with Dr. G. Edward Stubbs. Mr. Riley held positions as organist and choirmaster at these churches: Christ Episcopal Church, New Brunswick, N. J. (three years); Chapel of the Heavenly Rest, New York; St. John's, Troy, N. Y.; Church of the Ascension, Mount Vernon, N. Y.; Grace-Emmanuel, New York; St. Paul's Congregational, Nutley, N. J.; First German Presbyterian, Ridgewood, Brooklyn; Trinity Episcopal Church, Arlington, N. J; St. James' Methodist Church, Brooklyn; All Saints' Episcopal Church, Richmond Hill, L. I.; St. Mark's Lutheran, New York, and St. Stephen's Episcopal Church, Brooklyn.

Mr. Riley became an associate of the American Guild of Organists in 1899 and was a member of the Hymn Society of America. He had been a reader of THE DIAPASON for twenty-eight years. His home, in which there was a two-manual studio organ, was a musical center and he owned an exceptional collection of recorded music. There are two surviving sons, Edward and William.

INTERNATIONAL ORGAN MEET IN BELGIUM AUG. 4 THROUGH 7

The first international organ convention to be held in Belgium will take place at the Abbey of Tongelo, near Antwerp, Aug. 4 though 7. This convention, which has been arranged and organized by Flor Peeters, distinguished organist of the Cathedral of Malines, will be attended by organists, organ builders and organ architects from all parts of the world.

Recitals on the four-manual seventy-five-stop Klais organ, which was built at Bonn, Germany, in 1933, will be played by Pierre Ségond of Geneva, Josef Tönnes of Duisburg, Germany, Gabriel Verschraegen of Ghent, Belgium, and Mr. Peeters. There will be seven lectures and conferences. Norbert Dufourcq of Paris, Dr. Hans Klotz of Lübeck, Piet Visser and Hennie Schouten of Amsterdam, Fred Stevens, Belgian organ builder; Dr. Vander Mueren of Ghent and Arden Whitacre of the University of Texas will speak of organ topics.

"WORKSHOPS" MARK CALIFORNIA MEETING

POMONA COLLEGE THE HOST

David McK. Williams and Arthur Poister Lead Discussions—Recitals by Eminent Artists at Regional Convention.

By EMERSON C. COX

Those who attended the Far Western regional A.G.O. convention at Pomona College, Claremont, Cal., June 19-21 will never be the same again. As one enthusiastic delegate remarked on the way home, "you cannot rub elbows with the great for three days without a little of their greatness rubbing off on you."

This was one of the few conventions that could be termed "completely satisfying." Every session began and closed on time, yet nothing was hurried. Everything ran so smoothly that no "mechanics of procedure" were in evidence. The country club elegance of the Pomona College women's dormitory, where all delegates were housed, proved a constant wonder to those who cherished fond memories of the dormitories of their own undergraduate days. Food was delicious, abundant and well served, and mealtime was an occasion for happy fellowship. There were no trips, no transportation problems; every convention activity was concentrated within a radius of one city block. It was the ideal location—adequate, restful and beautiful in setting. Exhibits of organ and choral music and various electronic instruments were available to the delegates at all times, each exhibit being housed in a separate classroom around the patio of the music building, Bridges Hall.

The convention program centered in Bridges Hall, where a four-manual Möller of sixty-four ranks was the attraction, augmented by the two concert grand pianos on the stage. All the sessions of the workshop and three of the recitals were held there and the only complaints heard during the convention came from those poor souls whose power of mind over body has not yet attained the state of complete compensation for the lack of cushions on the seats in Bridges Hall.

In response to a questionnaire sent the various chapters, the program was set up in the form of daily workshops. Tuesday morning, June 19, after official greetings from J. Carl Brand, general convention chairman, the program was opened by Dr. David McK. Williams, who gave a masterly review of the history of hymnody, from the Psalms to the present day, illustrated with numerous examples in the Episcopal Hymnal and enlivened by his pungent wit. The two hours passed much too quickly. The afternoon workshop in organ playing, under the inspiring leadership of Arthur Poister of Syracuse University, quickly generated a free-for-all argument about the proper interpretation of the classic masters, notably Bach. The difference of opinion seemed to hinge on the question whether we should try to recreate the tonal resources of that period as literally as possible or whether it is proper to "modernize" Bach by using the full tonal range of the modern organ. The difference of opinion was sharp, enthusiastic and noisy—and everyone had a wonderful time, even the few who couldn't get a word in on the subject. The regretful closing of the session by no means closed the argument, which went on far into the night.

After two such stimulating sessions, an organ recital at 4:30 could easily have been an anticlimax—but it wasn't. In response to widespread demand for a recital on a small organ, the committee chose Clarence Mader of Los Angeles to present such a program on the nine-stop Murray Harris in Holmes Hall. He gave a convincing demonstration of the fact that you don't need a big organ when you

have a big man playing it. Included on Mr. Mader's program were works by Scheidt, Böhm, Viola, Bach, Telemann, Vivaldi-Eraly, Bingham, Wallbank, Bornefeld and Benoit.

In the evening a responsive audience was thrilled by the playing of Marian Reiff Craighead. This artist was ably assisted by Fern Sayre, soprano soloist, in the "Et Incarnatus Est" from Mozart's Grand Mass in C minor and in the "Speculum Vitae," a poem for organ and voice, by Flor Peeters. It was a stunning demonstration of vocal artistry, colorful registration and satisfying musicianship. For her organ numbers Mrs. Craighead played the Fantasie in G, Bach; the Fantasie in F minor, Mozart; Two Canons and Fugue on "B-A-C-H," Schumann, and "Crucifixion and Resurrection" from the "Symphonie-Passion" of Dupré. It was an event long to be remembered by those who were fortunate enough to hear it.

Wednesday morning Mr. Poister cleverly steered us away from the controversy and into the greener pastures of the romantic period and the art of service playing. In the choral session of the afternoon Dr. Williams took us on a personally conducted tour through the beauties of the Bach "St. Matthew Passion" and Mendelssohn's "Elijah." Most of us emerged from that session feeling that we had been permitted a brief glimpse of paradise, and feeling a bit sorry for Ludwig Altman, who had to play a recital after the intermission. We needn't have, for he proved entirely equal to the situation, with a most exacting program played in a thoughtful and scholarly manner that evoked prolonged applause from the appreciative audience—six pieces by Pachelbel, six chorale preludes by Max Reger and the Ricercare and three selections from "The Art of Fugue" by Bach.

The featured recital of the convention was played Wednesday night on the 100-stop Estey organ in the large Bridges Auditorium by Arthur Poister. This program was open to the public and the largest audience of the convention was deeply moved by the experience of hearing an exciting program superbly played by a master organist. Opening with a colorful interpretation of four selections from Dupré's "The Stations of the Cross," the program continued with five preludes by Darius Milhaud, the B minor Chorale of Cesar Franck, two chorale preludes by Brahms and the Fantasie in F minor, Mozart, and closed with a magnificent rendition of the Toccata in F and the Passacaglia and Fugue in C minor by Bach. This program was played entirely from memory. Following the recital the various artists, officials and a few guests gathered for a delightful reception at the home of Professor William G. Blanchard.

The closing day of the convention proved a fitting climax to the program. The morning workshop in organ dealt with the important subject of hymn playing. Reluctant draftees from the audience played hymns under the critical supervision of the audience and instructor. Then, responding to numerous requests for advice in teaching beginners, Mr. Poister gave an actual first lesson to a pianist who had never before played an organ. It was an interesting revelation to those who use the traditional approach via Stainer or something comparable.

The final recital was played at 11:15 by Clarence Ledbetter, winner of the young artists' contest. Mr. Ledbetter has been a student at Redlands University and recently was awarded a scholarship to study with Fritz Heitmann in Berlin. He played an interesting and varied program and showed every promise of going far in his chosen profession. His home is in Bellflower, Cal., and in this contest he represented the Long Beach Chapter.

After luncheon the closing session of the convention was in charge of Dr. Williams, who led the audience in the interpretation and singing of anthems from the extensive library of Pomona College.

Approximately 175 organists were registered at the convention.

The oil that kept the program running so smoothly was provided largely by the untiring efforts of William G. Blanchard, organist and professor of music at Pomona College. He thought of every detail and saw that it was ready when we needed it, and to him the convention owes a debt. The same can be said of J. Carl Brand, who gave generously of his time and presided over the convention sessions with good humor and good taste. Others who made up the general committee and had charge of special responsibilities included Roland Diggle, Ralph Travis, Leslie P. Spelman, Stanley Williams and Emerson C. Cox. Mention also should be made of the presence and activity of Miss Kathleen Luke, the Far Western regional chairman, who presided over the luncheon for deans and regents Wednesday and who was generally in evidence throughout the convention.

W. HARRY REISNER, SR., DIES IN HAGERSTOWN

PROMINENT IN ORGAN FIELD

Important Inventions to His Credit—Established Large Company for the Making of Organ Parts—Reaches Age of 86 Years.

W. Harry Reisner, Sr., founder and head of the W. H. Reisner Manufacturing Company of Hagerstown, Md., died June 15 at his home at the age of 86 years. Mr. Reisner was known throughout the organ world by virtue of his inventions and the large business built up by his company. He was one of the most respected citizens of Hagerstown and at one time was the Democratic candidate for mayor. Until he was taken ill a few months ago he kept up his activity without interruption.

Mr. Reisner was born in Mercersburg, Pa., Jan. 7, 1865. He was reared in McConnellsburg, Pa., and at the age of 16 entered the jewelry business as an apprentice, working for his brother, Lewis Reisner. In 1884 he moved to Salisbury, N. C., where he opened a jewelry store. He remained there until 1889, when he returned to Hagerstown and established his jewelry business.

At the turn of the century Mr. Reisner developed the lens measure which led to the development of the dial test indicator. These inventions proved so sensational that he sold his jewelry business, concentrating on the manufacture of the lens measure and the indicator. He continued to manufacture these items until 1921, when he sold the indicator business.

In 1924 Mr. Reisner established the W. H. Reisner Manufacturing Company and engaged in the manufacture of organ supplies of all kinds, from consoles to stop tablets.

During the last war the company was engaged in the manufacture of radar equipment, which it is continuing at the present date. For its contribution to the war effort the company was awarded the Army-Navy "E." Outstanding among the company's wartime products was the horizontal plotting board manufactured for the navy. This instrument was used in conjunction with radar aboard ship. It enabled the operator to plot the courses of contacts directly from the information received from the radar.

It was in response to a challenge of a friend that Mr. Reisner designed a revolutionary chest magnet. In addition to the optical and mechanical instruments of precision which he developed he also invented an adding machine, a speedometer, a spark plug and a machine for wrapping packages.

Mr. Reisner was a member of the Presbyterian Church and one of the former ruling elders. He was a prominent Mason and past president of Rotary International, a member of the First Hose Fire Company, a member of the board of directors of the Nicodemus National Bank, a member of the Fountain Head Country Club and an original member of the city park board and of the Conococheague Sportsmen's Club.

Surviving are the widow, Mrs. Mary S. Reisner; a son, William H. Reisner, Jr.; a daughter, Mrs. Elmer B. Carl, and two grandchildren.

EDGAR A. NELSON has resigned as director of the Apollo Musical Club of Chicago to devote more of his time to teaching and administrative work. Dr. Nelson has been associated with the club for thirty-five years, from 1916 to 1928 as organist and from 1928 to the present as director. He is president of the Chicago Conservatory, choir director of the Sunday Evening Club and organist of the First Presbyterian Church of Oak Park.

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

Just off the press

The Complete Organ Works of Johann Sebastian Bach

New edition—Historical Preface by Albert Riemenschneider. With English translation of the original Forewords. With classification of all Bach Organ Works listed according to difficulty.

Authoritative edition by Fr. C. Griepenkerl and Ferd. Roitzsch (Vol. I/VIII) Additional works newly discovered (H. Keller) (Vol. IX)

Each Volume $3.00

I Peters Edition No. 240
Passacaglia (c); Pastorale (F); 6 Trio Sonatas

II Peters Edition No. 241
Fantasy and Fugue (g [Great]); 9 Preludes and Fugues (C [Weimar], G [Great], A, f, c [Great], C [Leipzig], a [Great], e [Wedge or Scissors], b [Great])

III Peters Edition No. 242
Fantasy and Fugue (c); 6 Preludes and Fugues (Eb [St. Anne's or Trinity], d [Violin Fugue], g, C, a, e [Cathedral, Little, or Nightwatchman]); 3 Toccatas and Fugues (F, d [Dorian], C)

IV Peters Edition No. 243
Canzone (d); 2 Fantasies (G, c); 4 Fugues (c [Legrenzi or Double Fugue], g [Little or Folksong], b [on a theme by Corelli], c); Praeludium (a); 4 Preludes and Fugues (C [Trumpet], G, D, c [Arnstadt]); Toccata and Fugue (d); Trio (d)

V Peters Edition No. 244
5 Canons on "Vom Himmel hoch"; 7 Chorale Preludes; 3 Partitas (Chorale Variations on "Christ, der du bist der helle Tag", "O Gott, du frommer Gott", "Sei gegruesset"); Little Organ Book (56 Short Chorale Preludes)

VI Peters Edition No. 245
34 Chorale Preludes (Chorales A to J), incl. Schuebler Chorales, No. 5; 18 Great Chorales, Nos. 3, 5, 12, 13 to 16; Clavieruebung III, Nos. 7 to 11, 16 to 21

VII Peters Edition No. 246
29 Chorale Preludes (Chorales K to Z), incl. No. 60: Wir glauben all an einen Gott [The Giant Fugue or The Credo]; Schuebler Chorales, Nos. 1 to 4, 6; 18 Great Chorales, Nos. 1, 2, 4, 6 to 11, 17, 18; Clavieruebung III, Nos. 1 to 6, 12 to 15

VIII Peters Edition No. 247
Allabreve (D); 4 Concerti (G, a [Vivaldi], C [Vivaldi], C); Fantasy (C); 2 Fugues (C [Hexachord], g); 3 Preludes (C, C, G); 8 Short Preludes and Fugues (C, d, e, F, G, g, a, Bb)

IX Peters Edition No. 2067
Aria (F); 14 Chorale Preludes; Partita (Chorale Variations on "Ach, was soll ich Suender machen"); Fantasia (G [Concerto]); Fantasia con imitazione (b); Fantasy and Fugue (a); 2 Fugues (G [Fugue a la Gigue], G); Labyrinth (c); Pedalexercitium; 3 Trios (G, G [Telemann], c)

C. F. PETERS CORPORATION

CARNEGIE HALL • 881 SEVENTH AVENUE • NEW YORK 19, N. Y.

J. HENRY FRANCIS HONORED IN ROTARY CLUB BROCHURE

Dr. J. Henry Francis, organist of Charleston, W. Va., was honored in July in a brochure issued by the Charleston Rotary Club in recognition of his civic contributions. Dr. Francis is described as a member who has served in the best tradition of the organization—"self above service." It is pointed out that he has served his club, his community and his fellow man through his music. He has played the piano at the club meetings for thirty-three years.

Dr. Francis was the first music teacher employed by the Charleston Board of Education in 1902. In 1915 he organized the first high school band, orchestra and choral club. For two years he was president of the Southern Music Conference. For several seasons he was on the staff of the National Music Camp at Interlochen, Mich. For many years Dr. Francis was organist and choirmaster of St. John's Episcopal Church.

EDITH SCHMITT TO STUDY AND SEE ORGANS IN EUROPE

Edith Schmitt, organist of Iowa State College, will depart Aug. 3 for a year in Europe, where she wll make a tour of outstanding organs and study with Andre Marchal during the winter. She and her husband, Elvin Schmitt, head of the piano department at Drake University, and daughter will go first to Edinburgh for the music festival. After a short stay in Scotland and England they will go to Paris, which will be their headquarters.

Mrs. Schmitt has just completed a second year of weekly recitals at Iowa State College. These recitals, which have covered music of all periods in organ literature, have continued to grow in popularity.

On June 17 Mrs. Schmitt dedicated a rebuilt organ in the First Methodist Church of Portville, N. Y., and June 25 she gave a recital at the regional convention of the A.G.O. in Mason Ctiy, Iowa.

MEET IN MASON CITY; FIVE STATES JOINED

REGIONAL CONVENTION HELD

Iowa, Minnesota, Missouri and North and South Dakota Organists Hear Excellent Recitals and Enjoy Other Events.

By HELEN QUAIFE

The regional convention of the A.G.O. for the states of Missouri, Iowa, Minnesota, South Dakota and North Dakota was held in Mason City, Iowa, June 24, 25 and 26, with a registration of eighty-eight.

The convention opened Sunday evening with a vesper meditation on "The Music of God" by the Rev. Peter J. Jansen, pastor of the First Congregational Church, Mason City. This was followed by a splendid recital on the three-manual Aeolian-Skinner organ at the Congregational Church by Edward Berryman of the University of Minnesota, Minneapolis. Mr. Berryman played the following selections: Rigaudon, Campra; Adagio from Concerto in D minor, Vivaldi; four Chorale Preludes, Bach; "Sheep May Safely Graze" and Arioso, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Elves," Bonnet; "Aquarelle," Delius; "Fugue a la Gigue," Bach.

Monday morning the opening event was the organ playing competition. Three excellent young performers took part—Marilyn Johnson, pupil of Jack Noble, University of South Dakota; H. Max Smith, pupil of Frank R. Bohnhorst, University of Missouri, and Gloria Baker, pupil of Mrs. Elsie Durham, St. Joseph, Mo. H. Max Smith was the winner. Next was an excellent recital by Esther Stinehart, organist of the First Congregational Church, Mason City. Her program was as follows: Prelude and Fugue in C minor, Bach; Chorale Preludes, "O How Blessed, Faithful Spirits," Brahms, and "To God on High Be Praise," Bach; Allegro Moderato e Serioso from First Sonata, Mendelssohn; "At the Convent," Borodin; "Aspiration," Esther Stinehart; "Souvenir Romantique," Gordon Balch Nevin; Spiritual, Richard Purvis; Toccata in G, Dubois.

At the conclusion of this program an address on plainchant was delivered by the Rev. Albert Carman of Loras College, Dubuque, Iowa, assisted by the Rev. John T. Reed of Holy Family Church, Mason City. The deans and delegates of the various chapters represented met at the Hotel Hanford for luncheon and a short business session.

In the afternoon there was a recital by Alice S. Brown, organist of Grace Methodist Church, Des Moines, Iowa. The program included: Passacaglia and Fugue in C minor, Bach; Pastorale, Second Symphony, Widor; "Litanies," Alain; "Drifting Clouds," d'Antalffy; First Movement, Concerto in A minor, Vivaldi-Bach; Noel, d'Aquin; "O Lord, to Whom Should I Complain?" Hindemith; Toccata, Andriessen. Mrs. Brown played with great fluency and her recital was thoroughly enjoyed.

Delegates then convened in the church social rooms downstairs for an informal social and get-acquainted time. Soft drinks and cookies were served by the Mason City Chapter. At 4 o'clock an address was delivered by Dr. William H. Barnes, organist and director at the First Baptist Church, Evanston, Ill. Dr. Barnes gave "Reminiscences of an Organ Fan." This was followed by an outstanding recital on the Baldwin electronic organ at Trinity Lutheran Church by Edith Schmitt of Iowa State College, Ames. She played: Sonata on the Ninety-fourth Psalm, Reubke; Canon in B minor, Schumann; Preludes on "Rhosymedre" and "Hyfrydol," Vaughan Williams; Prelude and Fugue in D major, Bach.

In the evening all were impressed with the brilliant recital by Mario Salvador, organist and director at the St. Louis New Cathedral. His program consisted of: First Movement from Sixth Symphony, Widor; Rustic Scherzo, Diggle; Toccata, Adagio and Fugue in C major, Bach; "Chapel in the Smokies," DeLamarter; Chorale in B minor, Franck; Fugue in G major, Bach; Concert Study on "Salve Regina," Manari; "Belgian Mother's Song," Benoit-Courboin; "Samarkand," Douglas; "Ricercata quasi Fantasia on 'B-A-C-H,'" Van Hulse; "Water Nymphs," Vierne, and "Tu Es Petrus," Mulet.

Tuesday morning opened with an outstanding address on "The Fine Arts and the Human Spirit" by Dr. Earle E. Harper, head of the department of fine arts at the University of Iowa. After his formal address Dr. Harper took up the Methodist Hymnal and studied it thoroughly with the congregation. He then led the audience in singing hymns which either have definite historical interest or which are definitely contemporary. Free accompaniments from T. Tertius Noble's book were used in some cases. Mrs. Charles D. Quaife, organist at the First Methodist Church of Hampton, Iowa, was the organist for the hymn sing.

Carl A. Jensen of Macalester College, St. Paul, Minn., closed the morning session with an informative address on the Guild examinations.

Luncheon was followed by a very lively panel discussion on minister, choir, organist and congregation, with Mary Fellows of Hamline University, St. Paul, Minn., as chairman. The participants were the Rev. G. M. Attsen, rector of Grace Episcopal Church, Charles City, Iowa; Robert L. Hudson, president of Central Conservatory, Chicago; Jack Noble and Lester V. Milligan, secretary of the Chamber of Commerce, Mason City. Following the panel discussion, in which the audience participated, we heard a fine recital by Martin W. Bush of the University of Omaha. His program consisted of: Concerto 2, Handel; "Ciacona con Variazioni," Karg-Elert; "Marche du Veilleur de Nuit," Widor; Choral Song and Fugue, Wesley; Scherzetto from Sonata in C minor, Whitlock; Fantasy on the Hymn-tune "Hamburg," McKinley; "Sportive Fauns," d'Antalffy; "Carillon," Sowerby; Allegro Giocoso, Dethier.

The Guild banquet was held that evening at the Hotel Hanford. Arthur B. Jennings of the University of Minnesota, regional chairman, was toastmaster. Thomas Johnson of Minneapolis played four numbers—Fugue in D major, Bach; Alla Siciliana from Fifth Concerto, Handel; Gavotte from the Classical Symphony, Prokofieff, and Toccata from Gothic Suite, Boellmann. These were played on the Wurlitzer electronic organ which the Vance Music Company of Mason City provided for the occasion. The Rev. Arndt Halvarson, pastor of Immanuel Lutheran Church, Forest City, Iowa, gave a brief but stirring address which closed the banquet. His address was a perfect prelude to the choral program with which the convention came to a close. The Bel Canto Singers of Charles City, Iowa, an outstanding choral group, presented the Ninety-fifth Psalm, by Mendelssohn; Requiem, Faure, and "The Ballad of Judas Iscariot," by Purvis, which was one of the highlights of the convention. Earl Stewart, minister of music at St. John's Lutheran Church, Charles City, is the director and Jean Sherburne, First Presbyterian Church, Waterloo, the organist. Miss Sherburne played two organ numbers—"Rejoice, Ye Pure in Heart," Sowerby, and Sonatine from "God's Time Is Best," Bach. The singing was enhanced by the beautiful accompaniment on several instruments, including organ. The harp was played by Mary Green, violin by Earl van Rees and piano by James Smith.

All recitals were of an exceptionally high quality and, as the regional chairman, Arthur Jennings, said at the banquet concerning the events of the convention, "there was not a single washout."

RAY BERRY, dean of the Colorado Springs Chapter, A.G.O., played for the dedication of the organ at the First Baptist Church June 17, and the dedication of the organ in Payne Chapel, A.M.E., June 29, in Colorado Springs. On Sunday, Aug. 4, Mr. Berry will give a recital in the summer series at the University of Colorado.

New . . . different

RONDO in G . . . . . JOHN BULL

Freely arranged and enlarged for modern organ by

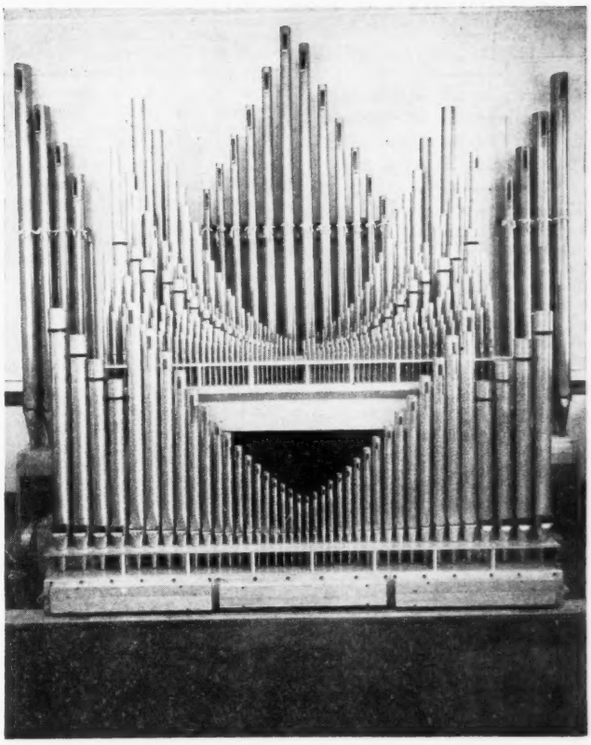
RICHARD ELLSASSER

Price $1.00

CANADIAN MUSIC SALES CORPORATION LIMITED

1261 Bay Street,

Toronto, Ontario, Canada.



Exposed Great and Pedal organs in the Studio of

CATHARINE CROZIER

Eastman School of Music

So long hidden from view, pipes once again are taking their deserved *visual* as well as their auditory place.

Very little is scientifically understood about organ pipes and their tone. However, quality of construction is apparent to the eye just as tonal quality is unmistakable even to the untrained ear.

The harmony of natural laws is the governor of aesthetics in either case.

Ragnar Johnson

RAGNOR JOHNSON
Foreman, Pipe Department

The Aeolian-Skinner is a quality product.

AEOLIAN-SKINNER ORGAN COMPANY, Inc.

Boston 25, Massachusetts
G. Donald Harrison
President

William E. Zeuch
Vice President

Joseph S. Whiteford
Vice President

ST. PETERSBURG, FLA., CONTRACT TO KILGEN

FOR NEW METHODIST EDIFICE

First Avenue Church Places Order for Three-Manual to Replace Kilgen in Old Building—All To Be under Expression.

The Kilgen Organ Company, St. Louis, Mo., has received a contract to build a three-manual organ for the First Avenue Methodist Church in St. Petersburg, Fla. The organ will replace a Kilgen installed in the original church and the new instrument will be installed in the new edifice, which is expected to be completed the latter part of 1951.

The organ will be installed in two specially prepared chambers adjoining the chancel and will be completely under expression. The console will be of the stop tablet type. The pipes and some of the action from the old organ will be utilized although extensive additions are made. Negotiations were conducted with Edward H. Pierce, Dr. Alvin J. Wood and the Kilgen factory representative at Tampa.

The stop specifications of the organ are as follows:

GREAT ORGAN.
(Expressive in chamber I.)

Contra Viola, 16 ft., 49 pipes.
First Open Diapason, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Flauto Primo, 8 ft., 61 pipes.
Viola (extension 16 ft. Contra Viole), 8 ft., 12 pipes.
Melodia (from Choir), 8 ft., 61 notes.
Dulciana (from Choir), 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute (from Choir), 4 ft., 61 notes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 20 tubes.

SWELL ORGAN.
(Expressive in chamber II.)

Bourdon, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Gedeckt (extension 16 ft. Bourdon), 8 ft., 12 pipes.
Quintadena, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute d'Amour (extension 8 ft. Gedeckt), 4 ft., 12 pipes.
Nasard (from Flute d'Amour), 2⅔ ft., 61 notes.
Flautino (from Flute d'Amour), 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft. 73 pipes.

CHOIR ORGAN.
(Expressive with Great in Chamber I.)

Contra Dulciana, 16 ft., 49 pipes.
Viola (from Great), 8 ft., 61 notes.
Melodia, 8 ft., 61 pipes.
Dulciana (extension Contra Dulciana), 8 ft., 12 pipes.
Dulcet (extension 8 ft. Dulciana), 4 ft., 12 pipes.
Flute (extension 8 ft. Melodia), 4 ft., 12 pipes.
Piccolo (extension 4 ft. Flute), 2 ft., 12 pipes.
Orchestral Oboe (combination), 8 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

Diapason (extension of Great Diapason), 16 ft., 12 pipes.
Sub Bass, 16 ft., 32 pipes.
Bourdon (extension 8 ft. Flauto Primo), 16 ft., 12 pipes.
Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bass Flute (extension 16 ft., Sub Bass), 8 ft., 12 pipes.
Viola (from Great), 8 ft., 32 notes.
Flauto Dolce (from Swell Bourdon), 8 ft., 32 notes.
Super Octave (extension 8 ft. Octave), 4 ft., 12 pipes.
Block Flöte (extension 8 ft. Bass Flute), 4 ft., 12 pipes.
Trombone (extension 8 ft. Trompette), 16 ft., 12 pipes.

RICHARD J. HELMS TO TAKE PLACE ON COLLEGE FACULTY

Richard J. Helms, minister of music of the Second Presbyterian Church, Kansas City, Mo., and organ instructor at the University of Kansas City, has been appointed to the faculty of the National College for Christian Workers, Kansas City. National College is a liberal arts college for girls, sponsored by the Methodist Church. Mr. Helms will be the organist, will teach organ and will assist with the church music programs. Late last spring a new two-manual Möller was installed in the newly-completed Anna Kresge Memorial Chapel at National College. Henry Kerr Williams, assistant conductor of the Philharmonic Orchestra and director of the Philharmonic Chorus in Kansas City, has been appointed head of the music department, in charge of choral work, musical theory and musical history.

Mr. Helms has just completed his fifth year at the Second Presbyterian Church, where he has developed a multiple choir system, with 350 active participants in the musical program led by eight choirs. The church has sponsored a series of organ recitals every year since the new four-manual Möller organ was installed in the spring of 1949.

SEASON OF GREAT ACTIVITY ENDS FOR ROBERTA BITGOOD

Special musical services at Holy Trinity Lutheran Church, Buffalo, N. Y., in the season just closed have included Mendelssohn's "Hymn of Praise," "Rejoice, Beloved Christians," Buxtehude, the Bach Christmas Oratorio, the "Pageant of the Holy Nativity," by David McK. Williams, an Epiphany carol service, a Lenten musical service, including a portion of "The Messiah" and the Bach "Bide with Us," the eucharist music from "Parsifal," arranged by Charlotte Garden, and a festival of Lutheran music, with other Lutheran choirs joining, accompanied by the twenty-piece Buffalo Symphonette, with the Bach cantata "Ein feste Burg" as the climax. The chancel choir brought to a close its series of special events in a performance of Dr. Roberta Bitgood's cantata "Job" at the regional convention of the American Guild of Organists.

Dr. Bitgood has been occupied also with various outside events. Organ recitals have included two dedications—at the First Presbyterian Church, Olean, and the First Presbyterian, Lockport, both Möller organs—a program for the St. Catharines Center of the Canadian College of Organists in the Knox Presbyterian Church, a program for the Jamestown Chapter of the American Guild of Organists in the First Baptist Church, a recital at St. Martin's Lutheran Church, North Tonawanda, and one at Friendship Baptist Church, Schenectady, N. Y. She was guest conductor for her cantata "Job" at the Presbyterian Church, Kenmore, N. Y., and at St. James' Methodist Church, Detroit, preceding it with a half-hour organ recital in each place. She has also been guest conductor at three choir festivals sponsored by various chapters of the A.G.O.—an adult choir festival in Watertown, N. Y., and junior choir festivals in Grand Rapids, Mich., and Reading, Pa. She will be on the faculty for three summer schools of sacred music in Alfred, N. Y.; Wooster, Ohio, and Lake Junaluska Assembly, N. C.

DEDICATE CASAVANT ORGAN IN SPRINGFIELD, ILL., CONVENT

The new Casavant organ at St. Francis Convent, Springfield, Ill., motherhouse of the Hospital Sisters of the Third Order of St. Francis, was dedicated June 14 by Senor Pinto Reyes, who is considered one of the most brilliant young organists in Mexico. Immediately after the recital Senor Reyes left for Paris, where he will study for the next three years. The following program was played by Senor Reyes: Noel No. 10, d'Aquin; Toccata and Fugue in D minor, Bach; Andantino, Franck; "Carillon," Vierne; "Shepherd's Lullaby," Jimenez; Scherzo, Vierne; Toccata in F, Widor.

The organ is in two sections in the balcony above and back of the high altar. There are twenty-two ranks and provision has been made for six additional ranks to be installed in the choir division. The console is in the north transept of the church and is so placed that the organist can hear the organ exactly as does the congregation in the nave. The sisters' choir is grouped in such a manner that the organist has full control of both choirs and organ.

Sister Cecile is organist at the convent and the choir and organists are under the direction of Dr. Clifford A. Bennett, director of the Gregorian Institute of America. Dr. Bennett assisted in preparing the specifications of the organ. The sale and installation was made by Harold L. Turner Organ Associates of Clinton and Decatur, Ill. The specifications were published in the February issue of the THE DIAPASON.

A U S T I N

Admittedly the most reliable organ made, AUSTIN consoles and chests continue to perform dependably years after the usual organ's life span.

To this undisputed mechanical supremacy is being added a name for tonal eminence that is winning the choicest trade of today.

Diapason chorus work, chorus Reeds, Mutations, system of ensemble, magnificence of full organ—are distinctive . . .

but—the charm of a modern AUSTIN is its color, balance and blend, and consequent facility and felicity of registration.

It's easier to play on an

A U S T I N

AUSTIN ORGANS, INC.

Hartford, Conn.

Member Associated Organ Builders of America.

ORGELECTRA

55 pounds of accurately controlled voltage.

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

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

Ask your reputable organ technician for your *free ORGELECTRA booklet.*

6525 Olmsted Ave. Chicago 31, Ill.

1851

One Hundred Years!

1951

The exquisite tone in the various registers that has already characterized and distinguished a Kilgen organ, is the result of careful planning and superb voicing. Through the years Kilgen has been known for its distinguished corps of voicers. All voicing is done especially for the particular place where the organ is to be installed.

THE HEAD OF THE KILGEN VOICING STAFF IN 1908 IN THE KILGEN FACTORY OF THAT PERIOD.

ONE OF THE DISTINGUISHED CORPS OF VOICERS IN THE KILGEN PLANT OF TODAY. HE HAS HAD OVER TWENTY YEARS OF EXPERIENCE AND IS AN ARTISTIC VOICER IN THE LITERAL SENSE.

VOICING A TRUMPET IN THE KILGEN FACTORY OF 1927. ONE OF THE OUTSTANDING VOICERS OF THAT PERIOD.

The Kilgen Organ Company

Executive Offices and Factory:
4632 West Florissant Avenue, St. Louis 15, Missouri

Eugene R. Kilgen
President

Max Hess
Vice-President

Kilgen Organs

MURABILE AUDITU

CONNECTICUT CHURCH OF 1705 ORDERS ORGAN

TO BE BUILT BY CASAVANT

Historic Parish in Greenwich Places Contract for Large Instrument to be Installed by Christmas —Resources Listed.

The firm of Casavant Freres has been commissioned to build for the Second Congregational Church of Greenwich, Conn., a three-manual organ of large proportions. This church is one of the oldest in New England, having been founded in 1705. The organ is to be installed by Christmas. It was designed in consultation with the organist, H. Everett Hall, and Mrs. R. C. Bolling. Negotiations were handled by Wilfrid Lavallee, New York representative of Casavant Freres.

The resources of the instrument will be as follows:

GREAT ORGAN.

Flute Conique, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Violin Diapason, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Chimes (prepared for only).

SWELL ORGAN.

Bourdon, 16 ft., 68 pipes.
Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 68 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Spitz Flöte, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 61 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.
Harp (prepared for only).

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Flute Conique, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Quint, 10⅔ ft., 32 pipes.
'Cello, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 12 notes.
Still Gedeckt, 8 ft., 32 notes.
Octave Quint, 5⅓ ft., 12 pipes.
Choral Bass, 4 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

REBUILT AEOLIAN IS OPENED AT KANSAS STATE COLLEGE

The dedicatory recital on a rebuilt three-manual Aeolian organ in Albert Taylor Hall of Kansas State Teachers' College in Emporia was played May 1 by Albert D. Schmutz of the faculty. The organ was purchased in 1934 from the R. A. Long estate in Kansas City. It was installed at the college the following year by the Reuter Organ Company. The scheme has been revised, a new Austin console has been added and there are 635 new pipes. The work on the instrument was done by Roy Barger of Emporia. The stoplist indicates forty-six sets of pipes.

For the opening recital Mr. Schmutz played the following numbers: "Psalm 18," Marcello; "Blessed Is He," Couper-in-Bingham; "A Toye," Farnaby; "The Cuckoo," d'Aquin; Prelude, Fantasia and Fugue in G, Bach; "Slumber on, O Weary Spirit," Bach-Means; Sinfonia to Cantata 29, Bach-Whitford; Prelude on an Introit in the First Mode, Benoit; "Dawn Again," Maekelberghe; Variations on "Herr Jesus hat ein Gaertchen," Peeters; "Evening Bells and Cradle Song," Macfarlane; "Carillon-Sortie," Mulet.

GRAY-NOVELLO

We announce with pride the publication of

JUBILEE SUITE

FOR ORGAN

By CAMIL VAN HULSE

***Written for the celebration of the fortieth anniversary of Edwin Arthur Kraft as Organist of Trinity Cathedral, Cleveland. Based on the theme* E-A—K-R-A-F-T.**

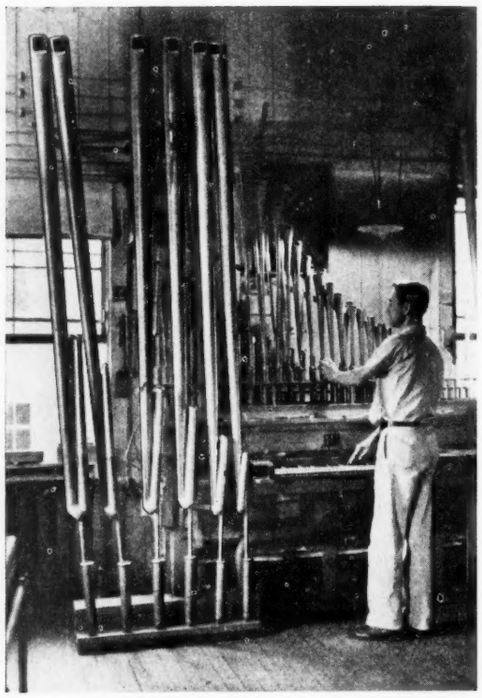
I . . INTRADA
II . . RICERCATA
III . . CANZONETTA
IV . . PASSACAGLIA

price $2.50

NEW ANTHEMS

God Is Love.....arr. C. DICKINSON .18
(Adult and Juniors combined, or Juniors Alone)
O Lord Most Holy *(4-part Mixed)*.....BRUCKNER arr. C. DICKINSON .18
List to the Lark (T.T.B.B.)....CLARENCE DICKINSON .18
Father, in Thy Mysterious Presence (S.A.T.B.).....H. A. MATTHEWS .18
A Choral Benediction (S.S.A.A.)..H. A. SCHIMMERLING .16
Joyful, We Adore Thee (S.A.T.B.).....W. GLEN DARST .18
Approval copies sent on request

THE H. W. GRAY CO., Inc., 159 E. 48th St., New York 17
Agents for NOVELLO & CO., LONDON



ESTEY REEDS — run the gamut from the snarl of the true French Trompette to the non-assertive capped or muted voices. In fact, Estey voicers are prone to smile knowingly when proponents of either bright or sonorous reed-tone expound their views — for Estey was first to bring the Cavaille-Coll Trompette to this country.

Although sympathetic to trends and individual desires, it is our practiced belief that the selection of proper reed voices should be dictated by the acoustical properties of the building and consideration of the function and use of the particular instrument.

The distinctive skills that are Estey have been responsible for many such firsts in more than 100 years of bringing to churches large and small inspiring music associated with worship and devotion. Organ committees are invited to write for details. Discover how Estey superiority assures a matchless instrument designed to fit your especial needs and budget.

ESTABLISHED 1846

ESTEY ORGAN CORPORATION

BRATTLEBORO VERMONT

MEMBER ASSOCIATED ORGAN BUILDERS OF AMERICA

Christmas Anthems Come from Presses 'mid Heat of Summer

In the hot month of August, when the mountain and waterside playgrounds of the country are alive with vacationers seeking a breath of cool air and diversion from the cares of life, many an organist sits at home in front of an electric fan and hums through Christmas music. So the time has come to mention a few of the Advent and Christmas titles received in the last two or three months. The selection of new Christmas music is, to date, not large, and of the numbers we have seen perhaps 75 percent are of general interest.

Paul F. Laubenstein has made a good version of the plainsong "Puer Natus in Bethlehem" for mixed voices. It is, for the most part, antiphonal between unison men's and women's voices. This would be especially good for the midnight eucharist. "Saw You Never in the Twilight," by Homer Whitford, is an easy and effective *a cappella* setting, mostly homophonic for SATB but with sufficient imitation to prevent monotony. Dorothy Radde Emery wrote "The Little Black Lamb" for the Vassar College choir and directors requiring SSAA numbers will surely welcome it as an addition to a Christmas concert program. It might be used as an anthem in a nonliturgical church, depending on whether your minister will wince at the words "tottered along on teetery legs to see the newborn King." The three aforementioned titles are from J. Fischer & Bro.

"Child Jesus," by Robert Charlton Bayley (BMI Canada), is an easy two-verse carol for mixed voices. "Jesus Ahatonhia," by Gardner Read (Birchard), is an SATB (some *divisi*) arrangement of a carol written by a seventeenth century French missionary to the American Indians, Pere Jean de Brebeuf. This is said to be the first American Christmas carol. The arrangement is good. "Carol of the Heavenly Host" is an easy school chorus type number by Richard Kountz, published by Galaxy. Wallingford Riegger is responsible for two arrangements of Bedell's "Now Let the Full-Toned Chorus," one for SAB and one for SSA (Flammer). A number of carols have been published by Edition Le Grand Orgue, including "Come to the Manger" and "Three French Noels" (edited by Bedell). T. Frederick H. Candlyn is the arranger of "Ding Dong Merrily on High," an ancient French melody (Carl Fischer).

Going on to anthems of a general nature, we have three from Birchard which fall into the "big and impressive" category, and we don't mean that to sound derogatory in the least. It is a type of literature not enjoying the popularity which it did ten years ago, but certainly still in demand. These are "The Armour of Light," by Claude Means (SATB *a cappella*); "O Sing unto the Lord, All the Earth," by Lewis Henry Horton, (SSATBB *a cappella*), and "The Word," by Arthur Shepherd (mixed voices with organ). These are all in a good modern style. The last one is especially timely in connection with the celebration next year of the American revised translation of the Bible. Others from Birchard are "Quit You Like Men," by Peter W. Dykema (SATB boys); "Draw Nigh and Adore," by Milton Rusch (SATB with organ); "The Word of God," by Leland B. Sateren (SAATBB *a cappella*), and "Lord God of Sabaoth," by Katherine K. Davis (SAB *a cappella*). We are always glad to see well-written SAB numbers because there is a real need for them.

"A Psalm of Worship" by Jean Pasquet for SATB and organ (Edwin H. Morris) derives its text from Psalms 86 and 90. "In the Shelter of Thy Wings" by John Balamos is an SATB *a cappella* setting of a prayer from the Greek Orthodox liturgy. The beauty of its quiet passages is nicely contrasted by an effective climax and an imitative section.

J. S. D.

REGINALD J. S. PIGOTT

THE AMERICAN SOCIETY of Mechanical Engineers has nominated Reginald J. S. Pigott as president for 1952, to take office at the conclusion of the group's annual meeting in December.

Mr. Pigott was graduated from Columbia University in 1906. For thirteen years he was engaged almost exclusively in building and operating electric power stations for the Interborough Rapid Transit Company and Remington Arms. From 1917 to 1922 he was busy rehabilitating industrial companies in difficulties. In 1922 he returned to his field of general power consulting engineer, chiefly with the Public Service Production Company of New Jersey. Since 1929 he has been chief engineer of the Gulf Research and Development Company, research unit of the Gulf Oil Corporation. He is the writer of many technical papers and the holder of about thirty patents.

While going through college Mr. Pigott became an organist and served the First Baptist Church of White Plains, N. Y., from 1904 to 1907, playing an 1852 Erben organ. From 1907 to 1915 he was assistant organist of Columbia University, New York.

Mr. Pigott has made the study of organ design a hobby over a number of years.

Pan never had pipes like these!

The craftsman pictured above is putting a few finishing touches on a rank of Diapason pipes which give the organ its foundation of unique and distinctive tone. Each of these pipes differs in its length and diameter from others in the rank. Each, of course, has been cut, formed, soldered, and finished *by hand*.

Even the glistening spotted metal from which these pipes were cut, was hand-cast in the Möller foundry. The hand-work involved in making them is typical of the individual attention given practically all the components of a Möller organ. Attention to detail helps make the Möller organ great.

To appreciate the finest in pipe organs... *hear and play a Möller!*

If you wish expert advice on any phase of organ planning, modernization, installation, or maintenance, we invite you to use the services of your nearby Möller representative. Write us; we will have him call on you. There is no obligation.

M.P. MÖLLER
INCORPORATED
HAGERSTOWN, MARYLAND
GREAT PIPE ORGANS SINCE 1875

"With Happy Voices . . . Singing . . ."

CHOIR ROBES
PULPIT VESTMENTS
ALTAR HANGINGS
+ + +

Ireland Needlecraft

ILLUSTRATED FOLDER AND SAMPLES SENT ON REQUEST.

21 South Franklin St., Allentown, Pa.—Ph. 4-3541

WORK BY HILLGREEN IN GRAND RAPIDS, MICH.

THREE-MANUAL IS OPENED

One Thousand People Hear Recital by Kenneth W. Jewell at Alpine Avenue Church—Imported Mixture Is a Feature.

The dedication service and opening recital on a three-manual Hillgreen, Lane & Co. organ took place June 22 at the Alpine Avenue Christian Reformed Church of Grand Rapids, Mich. This instrument is the congregation's reward for having successfully completed an organ fund drive begun ten years ago. The organ contains 2,112 pipes and a special feature is the plein jeu, which was imported from the Netherlands. The choir division has been planned in such a way that it functions as an organ within itself and an additional tone opening permits it to be heard in the chapel. The future addition of a chapel console is planned. An extensive remodeling of the church was completed before the installation of the organ.

The recital, which was attended by more than 1,000 people, was given by Kenneth W. Jewell, A.A.G.O., organist of the Westminster Presbyterian Church, Grand Rapids.

The organ's resources are as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 61 pipers.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Dulciana, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Contra Viola, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 12 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Oboe, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 61 notes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Dulciana, 4 ft., 12 pipes.
Dulciana, 2⅔ ft., 61 notes.
Dulciana, 2 ft., 61 notes.
Dulciana, 1⅗ ft., 61 notes.
Cromorne, 8 ft., 73 pipes.
Tremulant.
Chimes, 21 tubes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Grossflöte, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
'Cello, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Blockflöte, 4 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.

For his recital Mr. Jewell chose the following numbers: Prelude and Fugue in E major, Lübeck; Sketch in D flat, Schumann; "Harmonies at Evening," Karg-Elert; Pastorale, Clokey; "Hymnus," Von Fielitz-Jewell (first performance); Fugue in B minor, Bach; "Boven de Sterren," Feike Asma (first American performance); Finale in G minor, Becker. Mr. Jewell was assisted by the church choir, which was under the direction of Henry Vander Linde and accompanied by Mrs. Ben Van Houten.

Mr. Jewell was formerly professor of organ and theory at Eureka College, Eureka, Ill. He holds a bachelor of music degree from the Oberlin Conservatory and a master's from the University of Michigan. Mr. Jewell is a composer as well as a recitalist. He originated the first series of radio organ recitals ever given in Grand Rapids, which series is now in its second year.

DR. CHARLES PEAKER

CHARLES PEAKER, Mus.D., F.R.C.O., has become over a period of years an authoritative voice in Canadian musical life. Dr. Peaker, past president of the Canadian College of Organists and of the Ontario Registered Music Teachers' Association, is well known in both Canada and the United States as an organ recitalist and recently was invited to give a series of lectures and recitals at the University of Michigan. He has appeared for many years in the University of Toronto's recital series and until recently was conductor of the unique Hart House Glee Club.

Dr. Peaker is organist and choirmaster at St. Paul's Anglican Church in Toronto and the arranger and composer of many of the choral works performed by his large choir. He is a member of the organ faculty of the Royal Conservatory of Music of Toronto and has been a member of the board of examiners for a number of years.

UNIVERSITY OF MARYLAND BUYS A MOLLER FOR CHAPEL

M. P. Möller, Inc., has been chosen to build a three-manual organ for a new chapel under construction at the University of Maryland, College Park. The chapel was designed by Henry P. Hopkins and it is to be completed soon. The stop scheme is drawn up as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Cymbel, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

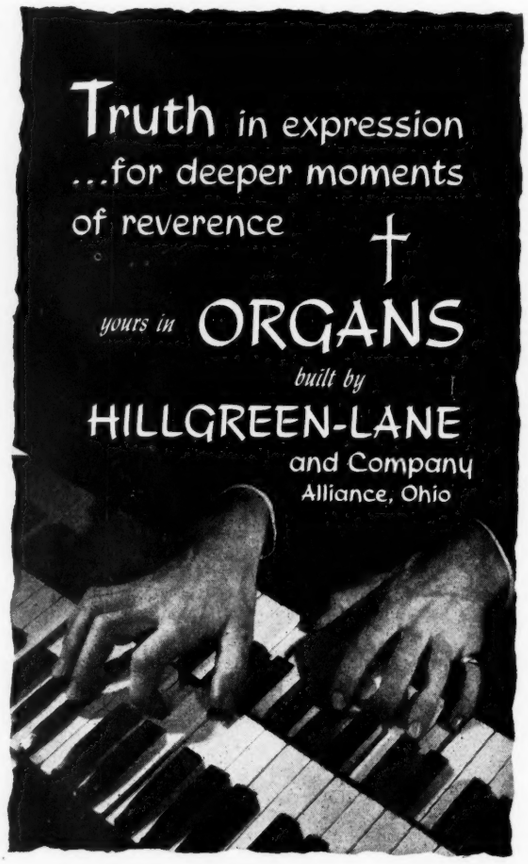
CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

THE FIVE CHOIRS of the Palm Springs, Cal., Community Church, under the direction of Christine and Harry Tomlinson, completed their 1950-51 season with a choir festival May 20. Lois Lux accompanied on the new Baldwin electronic organ. Of the 162 singers on the choir rolls 110 participated in the festival. On the program were works by Eichorn, Dett, Whitehead, Gardner, Thompson and Shaw.



The people who use it- - -
- - -know its value !

"Words cannot express my appreciation for the privilege of possessing GUIDEPOSTS. It answers practically every question that crops up during the experience of an organist or choir director." A.B. (Florida)

"GUIDEPOSTS...has everything. Please send me 500 Choir Attendance Cards shown on page CB3." R.C. (California)

"Any organist in a small church should beg, borrow, or steal to have GUIDEPOSTS. It will save him many hours of looking for things as it has me since I've had it; and I'm right here where one can hook-on to things quickly." E.T. (New York City)

guideposts for the church musician

USE THIS MANUAL-WORKBOOK ON 30 DAYS FREE TRIAL

Send a postcard to Church Music Foundation, Box 7, Decatur, Illinois

CHOIRMASTER CONFERENCE ENDS IN SANDUSKY SERVICE

The choirmaster conference at Camp Wa-Li-Ro came to a climax with a festival evensong sung at Grace Church, Sandusky, Ohio, June 28. Dr. George Mead of Trinity Church, New York City, directed the choir, with Philip Malpas at the organ. Music in the service included: Magnificat and Nunc Dimittis, Tone III, with fauxbourdons, Vincenzo Ruffo (arranged by Healey Willan); "Save Us, O Lord," Bairstow; Motet, "Psalm 150," Robert Whyte; organ, Trio and Ayre, John Stanley, and Chorale Prelude on "A Mighty Fortress," Buxtehude.

tThe Rev. Maxfield Dowell, D. D., of Christ Church, Shaker Heights, intoned the service and Bishop Burroughs gave the welcoming address. The choir consisted of boys and men from Ohio and neighboring states as far east as New Jersey and south as Kentucky. A special boat carried the entire camp from the Lake Erie islands to Sandusky, where they were the guests of Grace Church for rehearsals, luncheon and the service.

Camp Wa-Li-Ro is having the most successful season in its history of eighteen years, with a capacity enrollment. Paul Allen Beymer and Warren Miller are in charge of the work, with the Rev. D. A. Cassetta of Florida as chaplain.

MANY EUROPEAN RECITALS GIVEN BY LADY SUSI JEANS

Lady Susi Jeans, the noted English organist, whose American tour will be remembered, is busily engaged filling recital engagements this summer in her native country and on the continent. Many of the programs being played by Lady Jeans are in connection with the 1951 Festival of Britain. Her latest recital was played in the parish church at Hovingham, Yorkshire, July 28. This was one of several musical events which were part of the Hovingham Festival. A recital was given by Lady Jeans at the University Church of St. Mary the Virgin, Oxford, July 22.

Lady Jeans is in demand not only as an organist but as a harpsichord and clavichord performer. In a joint recital June 4 with Alexander Young, tenor, at St. Mary's Church, Horsham, she played several selections, including two Bach Trio-Sonatas, on the pedal harpsichord. She is noted especially for her interpretation of early music. A feature of her program May 20 at the Collegiate Church of the Holy Trinity, Stratford-upon-Avon, was a group of numbers by sixteenth and seventeenth century English composers, including Blitheman, Tomkins, Taverner, Redford and Bull. Besides these programs many people enjoy Lady Jeans' playing over the BBC network. In the summer of 1950 she performed the Haydn Concerto at the Salzburg Festival. More recently she gave performances of this work in Utrecht and Goes, Holland. Another recital in Holland was at the Oude Kerk, Amsterdam, under the sponsorship of the Dutch Bach Society.

The reopening recital on the organ at Ripon Cathedral, which has been rebuilt by Compton, was played by Lady Jeans June 15, 1950.

CHURCH OF THE ASCENSION ANNOUNCES 1952 CONTEST

Announcement has been made by the Church of the Ascension in New York City of the fifth annual competition for composers of church music. For 1952 candidates are invited to submit a work for solo voice with accompaniment of organ and one solo instrument. This may be in the form of a solo cantata, recitative and air or any other form generally associated with church music. The work is to be between five and ten minutes in length. The winning composition will be performed for the first time at the festival service on Ascension Day, May 22, 1952, at the Church of the Ascension. A prize of $100 will be awarded and the work will be published by the H. W. Gray Company. All entries must be in the mail by Feb. 1, 1952. Detailed information may be obtained by writing to the Anthem Competition Secretary, 12 West Eleventh Street, New York City 11.

THE REUTER

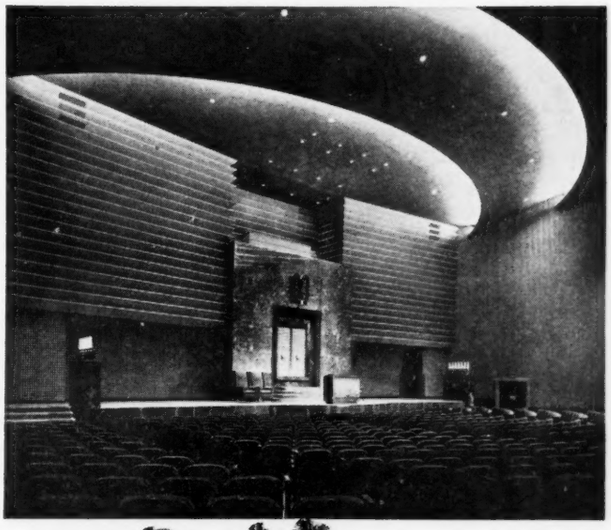
An organ that has no peer for quality of tone or structure. It is a magnificently fine instrument, clearly reflecting the best in the art of modern fine organ building.

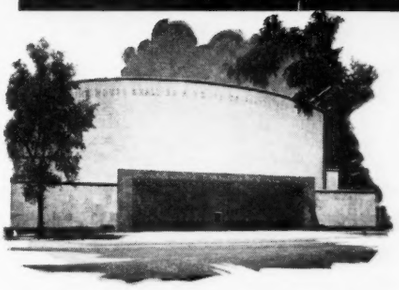
THE REUTER ORGAN COMPANY
LAWRENCE, KANSAS

Member, Associated Organ Builders of America

WICKS ORGAN OF THE MONTH

Sinai Temple-
CHICAGO





and this magnificent NEW WICKS

Magnificent indeed is this impressive pipe organ, the ultimate in "modern" Temple design. Here is a musical instrument to excite the imagination and enthusiasm of the most discriminating organ virtuoso.

The ensemble, tone structure and general artistry of this WICKS provide a stirring experience for eye and ear. Detailed specifications, gladly sent upon request, will give a complete picture of this achievement.

WICKS ORGANS
FACTORY and STUDIOS
HIGHLAND ★ ★ ILLINOIS
U. S. A.

NATIONAL OFFICERS

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

Vice-President
SETH BINGHAM, F.A.G.O.

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

Treasurer
JOHN HOLLER, A.A.G.O.

Registrar
JAMES W. BLEECKER, A.A.G.O.

Librarian
HAROLD W. FITTER, F.A.G.O.

Auditors
HAROLD W. FRIEDELL, F.A.G.O., F.T.C.L.
GEORGE MEAD, MUS. D., A.A.G.O.

Chaplain
THE REV. PAUL AUSTIN WOLFE, D.D.

BIENNIAL NATIONAL CONVENTION, SAN FRANCISCO, CAL., JUNE 30 TO JULY 4, 1952

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
Member of National Music Council, Inc.

National Headquarters: 1708 International Building, Rockefeller Center,
630 Fifth Avenue, New York 20, N. Y.

COUNCIL

ROBERT BAKER, SAC. MUS. D.
RAY F. BROWN, A.A.G.O.
T. FREDERICK H. CANDLYN, MUS. D.
LILIAN CARPENTER, F.A.G.O.
CLAIRE COCI
NORMAN COKE-JEPHCOTT, MUS. D., F.A.G.O.
VERNON DE TAR, F.A.G.O.
CLARENCE DICKINSON, MUS. D., A.G.O.
VIRGIL FOX
THE REV. HUGH GILES, M.S.M.
WILLIAM A. GOLDSWORTHY
ALICE GORDON-SMITH, A.A.G.O.
HAROLD HEEREMANS, F.A.G.O., CH. M., F.T.C.L.
PHILIP JAMES, MUS. D., F.A.G.O., F.T.C.L.
JAMES PHILIP JOHNSTON, F.A.G.O.
ALBIN D. MCDERMOTT, A.A.G.O.
ANNE V. MCKITTRICK, F.A.G.O., CH. M., F.T.C.L.
CLAUDE MEANS, F.A.G.O., F.T.C.L.
CARL F. MUELLER, MUS. D., A.A.G.O.
WILLARD IRVING NEVINS, F.A.G.O.
JACK H. OSSEWAARDE, A.A.G.O.
HAROLD A. STRICKLAND, MUS. D.
GEORGE WILLIAM VOLKEL, SAC. MUS. D., F.A.G.O.
CARL WIESEMANN, MUS. D.

Choirmaster Tests in 1952

Announcement is made by the examination committee of the requirements for the choirmaster tests of 1952. The examination is to take place June 17. Candidates may take these examinations at headquarters or chapter centers. They should be examined at the centers where they hold membership or where they are temporarily located. Candidates must have been colleagues of the Guild to be eligible for the choirmaster examinations. These examinations are open only to fellows, associates and colleagues. Candidates should write to national headquarters for the required form and register not later than June 1 by paying the specified fee for the examination. Both sections or either section may be taken. Candidates who fail in one section will be credited with the section passed and be eligible for re-examination any year following in the section failed.

The examination fee for both sections is $15 and for a single section $10.

Candidates may elect either examination A (complete) or examination B (complete). The examination consists of two sections—practical work and viva voce, and paper work. Requirements for examination A are:

SECTION I (a)—PRACTICAL.

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

2. To rehearse the choir in the singing of chant 683, canticle for Easter day (plainchant) page 734, 1940 Episcopal Hymnal; chant 686, canticle for Thanksgiving day (Anglican) page 735, 1940 Episcopal Hymnal.

3. To rehearse the choir in the singing of the whole or any portion of any of the following anthems: (a.) "O Lord, Increase My Faith," Gibbons (H. W. Gray Company); (b.) "The Day of Judgment," Arkhangelsky (J. Fischer & Bro.); (c.) "O Wisdom," Noble (G. Schirmer, Inc.).

4. To accompany on the organ a performance of the whole or any portion of any of the following; (a.) A hymn from the 1940 Episcopal Hymnal to be selected by the examiners; (b.) "Greater Love," Ireland (Galaxy Corporation); (c.) "Now There Lightens upon Us," Sowerby (H. W. Gray Company); (d.) "The God of Love," Sampson (H. W. Gray Company). A simple modulation will be required between the anthems used.

SECTION I (b)—VIVA VOCE.

Candidates will be expected to answer questions arising out of the practical tests; the pronunciation of church Latin ("Liber Usualis") and such questions concerning anthems (rehearsed and accompanied) regarding construction and general form.

SECTION II—PAPER WORK.

(Three and a half hours allowed for this paper)

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

For examination B the requirements are:

SECTION I (a)—PRACTICAL.

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

2. To improvise briefly on a Gregorian theme.

3. To conduct a choir(which will be provided) in a rehearsal of the offertory for the seventh Sunday after Pentecost; also one of the following: (a.) "Salve Regina," Aichinger (G. Schirmer, Inc.); (b.) "Resonet in Laudibus," Gallus (J. Fischer & Bro.); (c.) "Sicut Cervus," Palestrina (G. Schirmer, Inc.).

4. To accompany on the organ, a performance of one of the following: (a.) "Cantate Domine," E. Donichere (J. Fischer & Bro.); (b.) "Cor Jesu," De Brant (J. Fischer & Bro.); (c.) A portion of the Sequentia from the Feast of the Seven Dolours of the Blessed Virgin Mary.

SECTION I (b)—VIVA VOCE.

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

SECTION II—PAPER WORK.

(Three and a half hours allowed for this paper)

Questions will be asked regarding the following points: 1. The rudiments of music and basic harmony. 2. The harmonization of a portion of a given introit. 3. Schools of polyphony and interpretation. 4. Plainsong: Modes, neumes used in Gregorian chant, rhythm, pauses, rhythmical signs, antiphonal and responsorial chant , hymns, psalmody, syllabic and melismatic chants. 5. Choir organization and training (men's and boys' voices): Gregorian chant, and all musical requirements of the liturgical service. Tone production and interpretation.

Write to national headquarters for price list of former examination papers and other examination material, including a list of suggested text books.

Seibert Westchester County Dean.

The Westchester County, N. Y., Chapter has elected officers as follows for 1951-52: Dean, Henry F. Seibert, Mus.D., A.A.G.O., Holy Trinity Lutheran Church, Hollis, L.I.; sub-dean, Howard E. Marsh, First Reformed Church, Hastings; registrar-treasurer, Henry W. Stewart, Jr., Trinity Church, Mount Vernon; corresponding secretary, Bernice B. Anner, First Methodist, Yonkers. Executive committee members are: Doris Voester, Frank S. Adams, A.A.G.O., Joseph Martucci, A.A.G.O., John Cartwright, A.A.-G.O., and Marion Ann Shohfi.

On Sunday afternoon, June 24, the first meeting of the group was held at the home of Dr. and Mrs. Seibert in Pelham. A buffet supper was served. Plans for the season were discussed and chairmen of committees were appointed.

HENRY F. SEIBERT, Dean.

Activities in Syracuse, N. Y.

Dr. William Fleming, widely known musicologist of the faculty of Syracuse University, appeared as guest speaker at the annual dinner of the Syracuse Chapter, held at Drumlins June 8. With the aid of carefully selected examples of representative paintings and recorded music Dr. Fleming presented a vivid picture of the "Early Baroque Period."

Guild members were also privileged to hear a few words by Mrs. Louise E. Howlett, Skaneateles, N. Y., organist, whose humorous description of a recent dedicatory recital and the critics' review was realistic in spite of the fact that "it was all a dream."

Dean Frank Hensel was again host to the Syracuse Chapter for the annual picnic for members and their families June 11. The Hensel house has become a favorite meeting-place for the Guild.

A new organ is being installed in St. Anthony of Padua Church by Casavant Freres. July 10 Guild members were given an opportunity by representatives of the organ company and J. Al. Delorme, local representative, to inspect the new instrument. Leo Fisselbrand, organist of the church, and Joseph J. McGrath gave a brief informal recital.

The Syracuse Chapter was represented on the programs of two regional conventions of the A.G.O. in June, with Arthur Poister playing at the California meeting and Jack Carruth appearing in Buffalo.

BETSY OWEN, Recording Secretary.

Visit Vanderbilt Home.

Members of the Long Island Chapter and the Suffolk Branch made a visit to the Vanderbilt home at Centerport, Long Island Sunday, June 24. The purpose of the visit was to see and play the Aeolian organ installed there. Several of the organists enjoyed playing the fine instrument and since it had a record player a few heard a roll played before leaving. Thanks were expressed to two of our members, Mr. and Mrs. Ben West, for arranging the visit through the caretaker, Harry Martinsen, who was generous in his attention and courtesies.

Several who could stay then went to the home of Mrs. William Stewart in Huntington for a social visit and refreshments.

ERNEST A. ANDREWS, Regent.

Northern New Jersey Banquet.

The annual banquet of the Northern New Jersey Chapter was held at the Candlewick in Paterson on the evening of June 26. Frederick D. Kinsey, organist and choir director of the Caldwell Methodist Church, the newly-elected dean, presided. Others elected to office are: Sub-dean, Jane H. Dreeland; treasurer, Florence Jehn; corresponding secretary, Elizabeth Stryker; registrar, June Ruth Perrius; newly-elected directors, James Healy, Raymond Tarantino, Jack Sechrist and Joseph H. Bishop.

FRANCES E. KREAMER, Publicity.

Hartford Chapter Election.

The annual meeting and banquet of the Hartford Chapter was held May 28 at the Elm Tree Inn in Farmington, with Dr. George Ross Wells as guest speaker. His topic was "Humor".

The following officers for 1951-52 were elected: Dean, Grace D. Berry; sub-dean, Ethel S. Bestor; secretary, Robert A. Squire; corresponding secretary, Mary Gunning; treasurer, Eunice R. Pike; assistant treasurer, Gladys Keeler; program chairman, James Weeks; publicity chairman, Duane R. Bassett; membership chairman, Florence Skiff; member at large, Philip Treggor; past dean, Edward H. Broadhead.

DUANE R. BASSETT, Publicity Chairman.

Berkshire Chapter Closes Season.

The Berkshire Chapter held its annual meeting at St. Stephen's Church, Pittsfield, Mass., May 28. The following officers were elected: Dean, Mrs. Prentice Bradley; sub-dean, Mrs. Wliiam S. Kent, Jr.; secretary, Mrs. George Dahlberg; treasurer, Mrs. Bruce MacInnes. An informal musical program was enjoyed. Students of the Pittsfield Community Music School presented a bamboo pipe trio, a French horn solo, a violin solo and a piano solo. Members of the chapter then sang and played.

The annual banquet was held at St. James' Church in Great Barrington June 11. After dinner the program continued in a combination student recital and organ competition. Thomas Frost was judged the winner and will represent the chapter in the competition semi-finals.

KENNETH D. BEARDSLEY, Dean.

Enjoy Picnic in Miami.

Members and guests of the Miami Chapter gathered June 23 for a picnic supper at the Musicians' Club of America. A short business meeting was held and a rising vote of thanks was extended to Dr. Bertha Foster and staff for their hospitality.

The dean, Bruce Davis, F.A.G.O., planned the enjoyable program. A men's quartet composed of Lee Stair and George Fosdick, tenors; Karl Jean, baritone, and Allen Hinkley, bass, sang a group of lighter numbers and Mr. Fosdick played and sang several solos in varied moods from the operettas he has written. Mrs. West D. Archer provided entertaining games.

KATHLEEN NORRIS, Secretary.

Banquet in Brockton, Mass.

Members of the Brockton, Mass., Chapter, with their husbands and wives as guests, enjoyed their annual banquet at the final meeting of the season June 5 at the Willis House in Kingston, Mass. At the conclusion of the supper several projects for fall were discussed, including a recital by Virgil Fox Oct. 22 at the First Baptist Church in Brockton.

The next meeting will be held Sept 10 at the home of Miss Margaret Keith, Bridgewater. Co-hostess with Miss Keith will be Mrs. Nathan Bassett.

MRS. GERTRUDE K. BRYANT, Secretary.

Lancaster, Pa., Chapter.

In recognition of services rendered it the Lancaster, Pa., Chapter presented a Guild pin to Frank McConnell, former dean of the chapter, at an indoor picnic in Zion Lutheran Church Sunday-school rooms. Mrs. W. M. Beittel served as chairman of the committee, assisted by Mrs. Puzant Barsumian and Mrs. Harold Yoder. The program included the showing of films by Fred Rebman.

Lancaster Chapter officers elected at the May meeting are: Dean, Florence Gerber; sub-dean, Richard Harvey; corresponding secretary, Lucille Messner; recordng secretary, Alice B. Birchall; treasurer, Margaret Lantz; publicity chairman, Frances McCue.

ALICE A. BIRCHALL, Recording Secretary.

Oklahoma City Chapter.

The Oklahoma City Chapter held its annual picnic in June at the Westminster Presbyterian Church.

The chapter recently elected new officers. They are: Mrs. J. S. Frank, dean; Raymond Ryder, sub-dean; Mrs. R. G. McDonald, registrar; Miss Fern Parsley, secretary; Mrs. David C. Johnston, treasurer.

MARY ELIZABETH MCCRAY, Secretary.

Regional Convention in 1953.

Dr. Carl Wiesemann, regional chairman for New York State and North New Jersey, announces that the regional convention in 1953 will be held in Utica, N. Y., June 22, 23 and 24. Dr. Wiesemann has appointed Dr. Roberta Bitgood of Buffalo as chairman for the region for the national organ playing competition. The winner of the regional competition for 1951 is Joseph W. Coutret of the New York City Chapter.

Springfield, Ill., Chapter.

At a dinner meeting June 13 the Springfield, Ill., Chapter listened to a fine talk on church music by Dr. Jay M. Logan, pastor of the First Presbyterian Church of Decatur. The new dean, Donald E. Allured, then announced plans for a church music conference and workshop to be held in Springfield in July, sponsored by our chapter and conducted by Paul Swarm and Dr. Frederick Schlieder.

Officers of the chapter for the year installed at this meeting, are: Donald E. Allured, dean; Evelyn Vaughan, sub-dean; Virginia Haenig Bennett, treasurer; Ethel Bryant Cramer, membership chairman; Emily Lamey, corresponding secretary.

EMILY B. LAMEY, Secretary.

Biblical Anthems of Peace, Justice and Safety for all God's children
by
ARNOLD G. H. BODE
M.A., Mus.B.
CARL FISCHER, *Publisher*

Have we not all one Father?
Justice Shall Dwell in the Wilderness.
They Shall Beat Their Swords into Plowshares.
Let Justice Roll Down as Waters.
Thy Peace Shall Be as a River.
Also, He Maketh Wars to Cease. (Gray)

News of the A.G.O.—Continued

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter held its final dinner meeting of the season June 25 at the First English Lutheran Church, Pittsburgh. The following members were elected to office for the next season: Dean, Franklin T. Watkins; sub-dean, Mrs. Isabel H. Herwick; treasurer, Eugene J. Bauer; secretary, Mrs. Nan C. Neugebauer; registrar, Mrs. J. W. Springer. Eloise Bomhard, John Lively and Robert Izod were elected to the executive committee.

Sylvia Palmore described her trip to the Atlantic City regional convention, in which she entered the young organists' competition as the Western Pennsylvania Chapter representative. Members then adjourned to the sanctuary to hear a joint recital by G. Logan McElvany, organist of the First English Lutheran Church, and Sigmund Kvamme, organist of the Second Presbyterian Church, Washington, Pa. Mr. McElvany played the following: "Our Father, Which Art in Heaven," Pachelbel; "Lord Now Open Thy Heavenly Portals," Walther; Trio, Homilius; "In Te, Domine, Speravi," Baumgartner; "Whate'er God Doeth Is Right," Storm, and Introduction, Chorale and Chaconne, Mudde. Mr. Kvamme's program was composed entirely of compositions of contemporary Norwegian composers: Variations on a Norwegian Folk-tune, Ludvig Nielsen; Variations on the Norwegian Folk-tune "With Jesus Shall I Wander," Knut Nystedt; Adagio, Arild Sandvold; Three Short Preludes on Norwegian Folk-tunes: "In Harbor of Heaven," Finn Skottner; "Lord, from the Depths of My Heart" and "Hear the Church Bells Calling," Gottfred Pedersen; First Movement of Sonata in F minor, Arild Sandvold.

VALENTINA WOSHNER FILLINGER,
Registrar.

Savannah, Ga., Chapter.

The Savannah, Ga., Chapter, with Miss Elizabeth Buckshaw as the new dean, will resume activities in October. Features of the past season for the chapter included the Guild Sunday service at the Lutheran Church of the Ascension, with Mrs. Wade H. Harrell of the First Presbyterian Church conducting a choir representing about thirty churches; a youth choir festival at Christ Episcopal Church with sixty young girls and boys in a vested choir; a program designated as "Dignifying the Electronic Organ" at the Chapel-in-the Gardens Presbyterian Church; a recital by Dwight J. Bruce, past dean, at the First Baptist Church, and discussion programs on various phases of choir work, led by Miss Sumner Thorpe of Epworth Methodist.

A recital with a soprano and several organists taking part was held at St. John's Episcopal Church, after which the members elected officers. Miss Buckshaw, the new dean, is organist and minister of music of the Bull Street Baptist Church. Mrs. Wade H. Harrell is sub-dean; Miss Rachel Park secretary, Mrs. Frank W. Martin treasurer and Carl F. Lettow registrar. All of them were re-elected.

CARL F. LETTOW, Registrar.

Annual Banquet in Peoria.

The annual banquet of the Peoria, Ill., Chapter was held at the Country Club of Peoria June 12. The Rev. R. C. Livingston of St. Mary's Cathedral gave the invocation, the Rev. Harvey Bodine, First Methodist Church, the address of the evening and the Rev. Merrill Norton, St. Andrew's Episcopal, pronounced the benediction.

New officers for the coming season were announced. They are: Dean, Glenn Belcke; sub-dean, T. Nortcliffe Neal; secretary, Betty Moody; treasurer, Harold Harsch; chaplain, the Rev. R. C. Livingston.

BERTHA B. BRUNNER, Registrar.

MAX HESS, VICE-PRESIDENT and member of the designing board of the Kilgen Organ Company, St. Louis, Mo., is on an extended trip through Europe with Mrs. Hess. He plans to make a survey of organs in the post-war period in southern Germany and France. Mr. Hess has been associated with the Kilgen Organ Company for the last thirty years and has several organ inventions to his credit. He is a member of the board of directors of the Kilgen firm.

Concordia

An outstanding series . . .

Anthology of Sacred Music

Edited by W. E. BUSZIN

Volume I — Chorale Preludes by Masters of the XVII and XVIII Centuries $3.50

Volume II — Memorial Collection of Organ Preludes and Variations by J. G. Walther 3.50

Volume III — Johann Sebastian Bach Memorial Collection . 3.00

SINGLE COMPOSITIONS

Chorale Partita on "Praise God the Lord, Ye Sons of Men" — J. G. Walther 85

Chorale Partita on "Soul Adorn Thyself with Gladness" — J. G. Walther 85

Prelude and Fugue in A Major — J G. Walther 60

Prelude in C Major — J. C. Kittel 60

Fugue in F Major — J. G Walther 60

Concerto in F Major — Tomasso Albinoni. Transcribed for organ by J. G. Walther . . .85

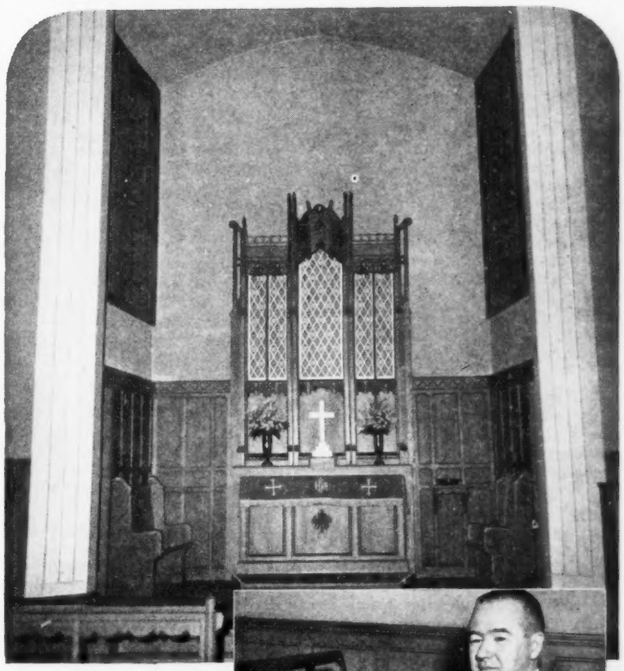
Address Dept. K. for a free listing of the entire series

Purchase through your dealer or order directly from

Concordia Publishing House
3558 SO. JEFFERSON AVE. • ST. LOUIS 18, MO.

WICKS ORGAN OF THE MONTH

E. Power Biggs -dedicates new WICKS



in

Saint Andrews

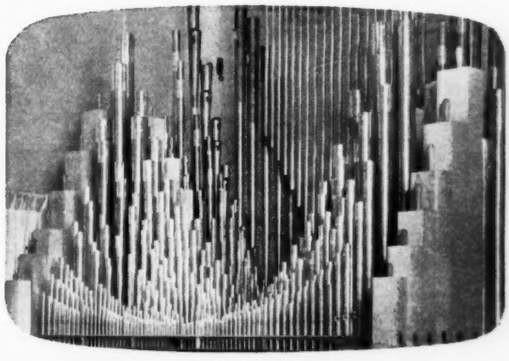
EVANGELICAL and REFORMED CHURCH
LANCASTER, PA.

E. Power Biggs, distinguished organist, recently dedicated this superb Wicks Pipe Organ. Attendance was capacity, and all were loud in their praise of the recital, and Mr. Biggs' demonstration of the organ.

Originally built for use at The American Guild of Organists Convention in Boston, June, 1950, and since augmented with additional ranks, the organ finds great favor with Mr. Biggs, as well as with Mr. G. Wayne Heberlig of St. Andrews, who echoes this enthusiasm when he writes:

"Many music lovers present who had not heard our organ previously, spoke words of praise for the quality of tones produced."

Complete specifications available.



WICKS ORGANS
FACTORY and STUDIOS
HIGHLAND ★ ★ ILLINOIS
U. S. A.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Prelude and Funeral March, by Jean Sibelius, transcribed for the organ by Channing Lefebvre; published by Galaxy Music Corporation, New York.

Two characteristic and interesting pieces by the great Finnish master, excellently arranged for the organ by an expert. The double number, issued under one cover, has no technical difficulties beyond the third grade, has been tailored to fit and suit almost any instrument to good advantage and, what is most important, the music is individual, significant and beautiful. The idiom is diatonic, with turns of the characteristic Sibelius colorings; he has a genius for slight modifications, logical enough, but utterly unexpected, that transform what looks like a somewhat matter-of-fact phrase into pure magic. Several of these passages will be found in the two pieces now being considered. Considering the almost universal interest in the works of Sibelius, these two pieces should attract the attention of virtually every organist—players and teachers all—interested in new and worthwhile additions to the organ repertory.

• • •

Sonata in F, Mozart; Largo, Prelude and Canon, by George Raphael; Prelude, by Jean Hure; Meditation and "Prayer," by Bossi; ensemble issues for strings and organ; edited by Robert Leech Bedell and published in Masterpieces for Organ series by Edition Le Grand Orgue.

For the organist so fortunate as to have the cooperation of string players, violins and 'cellos, the new list of issues above should bring joy and opportunity. For practical listing purposes let it be stated that the Mozart is set for two violins, 'cello and organ; the Raphael calls for violin, 'cello and organ; Hure's piece enlists violin or violoncello and organ; the Bossi selection uses violoncello and organ. All these are creations of loveliness in various characteristic idioms. All reveal excellent craftsmanship and unusually high creative levels. None will deter even the amateur by great complexities or technical difficulties. The color combinations of string solo voices with the registration possibilities inherent in the organ are a fascinating department of ensemble writing and playing. These well-edited new issues offer fascinating essays in this field.

• • •

New Organ Arrangements, Handel-Pearson; Three Chorale Improvisations for organ, Cyril S. Christopher; Two Minuets, Brahms-Byard; Variations on the Welsh Hymn-tune "Y Delvn Aur," by H. C. L. Stocks; Meditation for organ and string orchestra by Alec Rowley; "Strings in Service," Twelve Well-known Hymn-tunes arranged for piano with unison, two-part and descant violin accompaniment, by Vincent Knight; published by Hinrichsen Edition, Ltd., London, England.

This parcel of new publications contains music of wide variety but of high excellency. The Handel set includes transcriptions of two Sarabandes from the Harpsichord Suites, the instrumental Introduction to "Joshua," and an arrangement of a tuneful aria from "Deborah." Attractive music, all well set in the new medium.

Included within the one cover of the Christopher title we are tendered three attractive hymn fantasias—a Canzona on an ancient Irish melody, "St. Columba"; a Voluntary on a tune by Orlando Gibbons and a Pastorale on the tune "Surrey." It is interesting music of no great pretensions but rich with individuality. From the little-known Serenade in D of Brahms have been extracted the two minuets; as here arranged they make valuable organ pieces in the rhythmical manner. The hymn variations on the Welsh tune best known in English as "The Golden Harp" are well written, equally well adjusted for concert or service use. Rowley's lyric opus for ensemble is a warm theme, richly scored, but kept in the lower brackets so far as technical difficulties are concerned. It is a work of real beauty—more than welcome for its utility in a not overcrowded field.

The last title is a very practical essay directed at the Sunday-school orchestral field. The music is simple but literate and deft.

• • •

Belwin Organ Album, Volume 4; compiled and edited by Earl Roland Larson; published by Belwin, Inc., New York.

The three preceding books of this series, under the same capable editorial direction, succeeded in being more than ordinarily useful anthologies of worthwhile organ music in the easier grades. The latest issue continues the good tradition. Eight preludes, four offertories and two postludes are provided, with nine pieces for special occasions of the church year. Besides works by Bach, Handel, Mendelssohn, Jensen, Grieg, Schubert and others of perhaps lesser caliber, several of Mr. Larson's own compositions are included—tuneful well-written works that merit a warm welcome. The book is priced very moderately, the format is durable and attractive; the registrations are for pipe or Hammond organ.

Guide to Books on Music

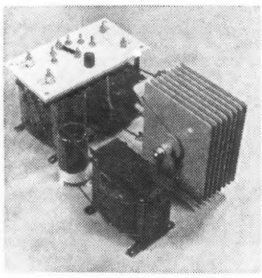
"Schirmer's Guide to Books on Music and Musicians," just issued, compiled by R. D. Darrell, is a comprehensive detailed survey of currently available books in English (plus selected books in foreign languages) that deal with any aspect of music and musicians. This book fills a long-felt need in the field of music bibliography.

An introduction by Mr. Darrell suggests the ways in which the volume may be used other than as a standard library tool, such as a means of widening one's musical horizons. The main guide contains combined subject and author entries in alphabetical order. Here one may discover almost immediately what books are available on any facet of music and find full details about the books, such as price, editions, reprints, etc. The author was the compiler of the original "Gramophone Shop Encyclopedia of Recorded Music."

MUSICAL INSTRUMENT SHOW MARKS ITS FIFTIETH YEAR

The fiftieth trade show and convention of the National Association of Music Merchants, Inc., was held at the Palmer House in Chicago July 16 through 19. Besides the large number of booths and demonstrations in the main exhibit hall, individual companies occupied suites of rooms on four floors of the hotel. Some recently-developed devices were demonstrated this year for the first time, among them color television. Electronic and reed organs were shown by nine manufacturers. These ranged in size from miniature one-manual organs designed to be attached to a piano to large electronic instruments. A number of chime and electronic carillon makers also exhibited their products.

Organ Power!



Case removed

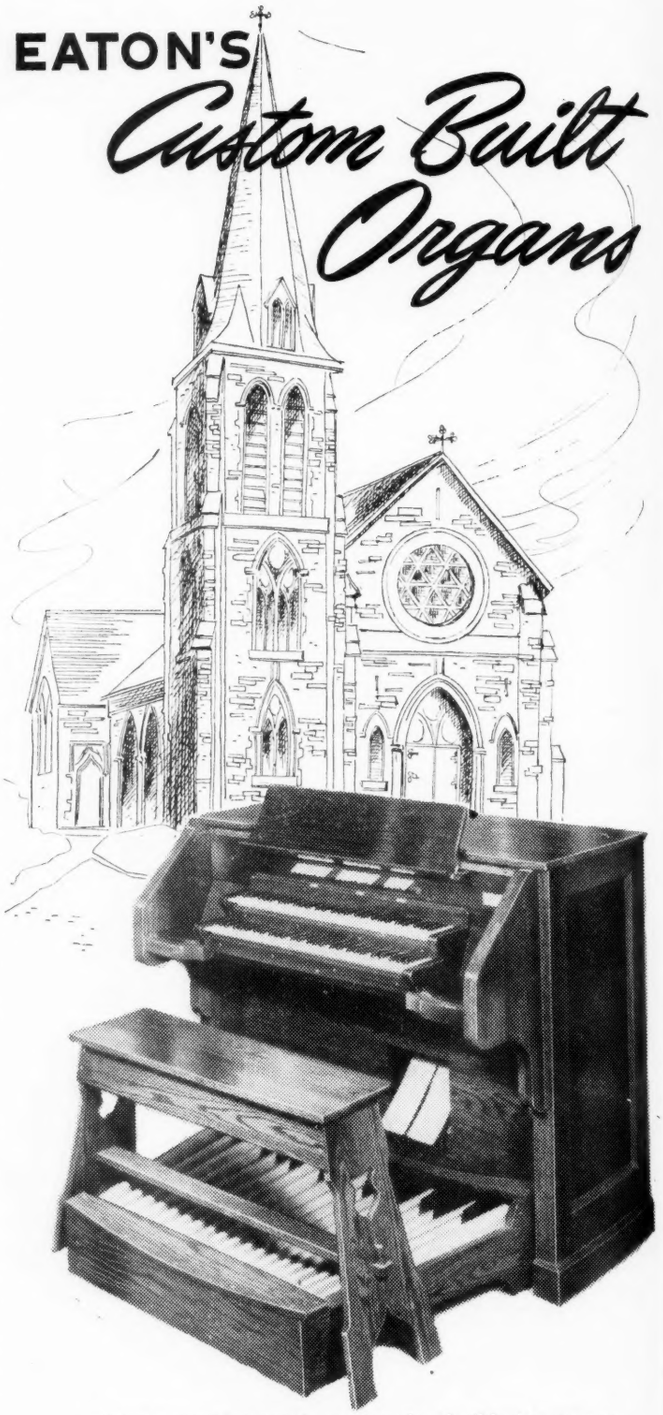
The rectifier with the finest in reliability, regulation, and hum-free power for pipe organ use.

ELECTRONIC SPECIALTIES

P. O. Box 322 Lawrence, Kan.

EATON'S

Custom Built Organs



Eaton's own factory is equipped to build pipe organs of any size, to fit into any architectural design, to suit any purpose, and will gladly give quotations not only on new pipe organs, large or small, but also the rebuilding of older organs, electrification of pneumatic types, cathedral chimes—with or without tower amplification, anywhere in Canada.

All work will be backed by the well-known Eaton Guarantee of "Goods Satisfactory or Money Refunded"
Write for full particulars to Department 1656

THE T. EATON CO. LIMITED
TORONTO CANADA

Baroque Organ Old and New; Some Points Topic of Discussion

Wallingford, Conn., July 11, 1951.—To the editor of THE DIAPASON:

How good it was to read in the July DIAPASON the article by Dr. Barnes concerning the baroque organ and its literature. It is high time this misunderstood topic was aired by persons of integrity. May I now be so bold as to express a few opinions of my own? This writer is a relatively new organ enthusiast. I received my bachelor of music degree from the Yale Music School last year and am now finishing my master's at the same institution. At present I am the organist of the First Congregational Church, Wallingford, Conn.

It should be evident by now how and what the term "baroque" implies. Let us just say that we follow the German historians when we apply it to the organ. Personally I believe much confusion could be avoided if we used the word "classic organ." This immediately gives rise to a more formal and conservative impression and should, I think, help to direct our thinking along more beneficial lines. It seems to me that the classic period in music reached its culmination in Bach. He was the last one, except perhaps for Mozart, to adhere to strict formal structure. This statement is perhaps too rigid to hold much water, but we must have some point of departure.

From what humble research I have undertaken I have gained the impression that a more or less formal adherence to acoustical laws was what distinguished the baroque organ from its later counterparts. The organ was conceived by both composer and performer alike as a set of blown pipes with the sole purpose of expressing music. There was no intention of imitating anything, let alone a full orchestra. Undoubtedly the organ at this time was one of the purest mediums for expressing music, because it did so closely adhere to acoustical prerequisites. What happened later, as expressed in Dr. Barnes' own book, was that modern inventions enabled builders to imitate certain orchestral effects and other sounds completely out of the sphere of organ literature. Quite understandably the organ took off on a tangent that led it through the concert hall to the theater, where it reached its baroque stage in the true dictionary sense of the word.

Then about thirty years ago another reaction took place—a would-be return to the old classical (or baroque, if you prefer) idea. Mixtures were returned in profusion and mutations galore were called for. The unfortunate thing was that they were added to the already too large romantic stoplist and often at extremely high wind pressures. The resulting sound was thought by many to be impressive. Actually the organ had now lost its singing character and little charm could be expressed. There was little to inspire the composer—certainly this sound was anything but ecclesiastical in conception.

Fortunately we do have an enlarged stoplist to choose from as a result of the two centuries of experimentation. However, I firmly believe that an organ should be so voiced, and under light enough wind pressure, that each family of stops will blend and yet not have to be bound together by screaming mixtures and mutations. If an organ is properly voiced, even an 8-ft. principal can make a perfectly charming solo stop. Mixtures are designed to clarify and add a sheen of brilliance, and to them should be left this function! There is hardly a builder in this country who even today builds an organ in which the reed chorus doesn't predominate in the full ensemble. It is to remove this blatant sound that so many organists lean so heavily on the mixtures for full effects. If anyone can tell me how to get a decent full ensemble without mixtures and mutations, that is both clear and pleasant to listen to, I would be most grateful.

Until organs are built so that all facets are individual and yet so voiced that these facets will blend into the ensemble I say that we have not followed in the best that our heritage has left us. And this is not an impossibility. For my taste, the organs of Walter Holtkamp come near to this category. Mr. Harrison will do well to lighten up on his reed chorus, in my opinion. This is speaking strictly of the sound to which we listen.

I agree with Dr. Barnes that many of our recitalists have gone off the deep end on the use of upper work in their registrations. But again I feel it is the builders who are partly to blame. As an example, let me be specific and say that I often thought Mr. Biggs rather sparing with his use of the 8-ft. principal on the Harvard Busch-Reisinger Museum organ which we so gratefully hear broadcast every Sunday morning. However, when I tried this organ myself several months ago I discovered to my horror that this principal was voiced with too little harmonic development. Consequently it muddies the ensemble and limits the performer.

Of course, the poor builders will state that the organists themselves are to blame in that they often change specifications, etc., to suit their own taste. I am reminded of a recent visit to a brand new Aeolian-Skinner installation. I was appalled at the failure of the mixture-work. Then I heard the organist say that he was particularly proud that he was able to get the voicers to "tone down" the mixtures! So we are continually buffeted back and forth from one extreme to the other. The best solution to this might be for us to read up on as much material as is available on the matter and then travel around and listen to as many organs as possible and observe their acoustical surroundings. Then we may form less rigid opinions on the matter. If we are to solve the seething disagreement there must be some give and take on both sides of the argument. How can we possibly expect the public to appreciate the organ if half of us organists are divided against the other half?

As to the literature we play, again may I say that moderation here also seems like the best solution. There is good in every period. One thing we might discard is the idea that everything that was written before Bach was "good" music. This is no more true of this period than any other. Nor need we be so tolerant of modern music as to continue playing pieces which are both difficult and impossible to comprehend. On the other hand, I don't think it fair to judge "beauty" on strictly nineteenth century terms. Music reflects the times; we cannot stop progress. Remember, the Gothic, too, had its gargoyles.

FRANK HONEY.

• • •

Instruments that Disappoint.

Minneapolis, Minn., July 11, 1951.—To the editor of THE DIAPASON:

In the July issue of THE DIAPASON William H. Barnes has an article on baroque organs that should be reprinted in the church magazines of the country. I am becoming increasingly aware that recently constructed instruments by our most respected builders are a disappointment to church congregations. Furthermore, instruments of this type encourage organ playing which, however correct it may be from academic standards, is wanting in variety, imagination, beauty or religious inspiration.

I wonder if those who favor these so-called baroque organs realize that they are greatly helping the sale of electronic instruments. The reasoning: After hearing examples of instruments manufactured according to eighteenth century principles, are the electronic organs so bad?

I wish more of us had the courage that Dr. Barnes has to be frankly honest.

ARTHUR B. JENNINGS.

• • •

Dr. Courboin Is of Same Mind.

New York City, July 7, 1951—

My sincere congratulations on the article concerning the baroque organs and organists in the United States. You are absolutely right about the different types of European baroque. As the romantic organ was well balanced it should be called the classic organ instead. Is there anything more beautiful than Mendelssohn, the organ equivalent in finesse of Mozart? The "enthusiasts" want now nothing larger than 4-ft. upon their dream (nightmare) organ. They will have to play everything an octave lower, and then what happens to the pedal? You are doing real missionary work in pointing out the leanings of baroque (U.S.A.) dangers. My sincere thanks for your courage. You have my heartiest support. I agree with everything you say.

Very sincerely,
CHARLES M. COURBOIN.

• • •

Logic of Dr. Barnes Criticized.

White Plains, N. Y., July 5, 1951—My dear Mr. Gruenstein:

THE DIAPASON of July 1 carried an article by the celebrated Dr. Barnes which, despite my reluctance in writing letters to editors, I feel called upon to answer at this time. I speak as one of the "corrupted" younger players. It would take an article at least twice the length of Dr. Barnes' to run down all the wild hares that that gentleman has set loose. I shall therefore confine myself to pointing out some of what I take to be his more serious errors.

To begin with, Dr. Barnes turns to eighteenth century Voltaire for an aesthetic judgment which is at best highly debatable. It has not been the consensus of accredited philosophic opinion throughout Western civilization that "beauty is in the eye of the beholder" at all, but rather that beauty resides in the objective world. Mr. Barnes, however, does not even maintain the subjectivist view he starts out with, for in the last paragraph—be it noted with the quotation in front of him—he states "...after all there is such a thing as beauty in music that can and should be expressed..." Even a freshman course in logic should be sufficient to uncover the contradictory character of his position. In his aesthetics Dr. Barnes is guilty of trying to have his cake and eat it too. Such a desire does not stop with his formal philosophic position, but carries over into his criticism of the baroque "fad" as well.

Dr. Barnes nowhere in his article states just who these baroque faddists are. He does give us some strong clues, however. They are "well-publicized organists," and are "only too frequently" designers of organs. They are not, presumably, numbered among the great Dr. Barnes has revealed to us. They play *** only pre-Bach and modern French music, and, lo and behold, they teach! They should certainly be easy to spot! Unfortunately Dr. Barnes' failure to name names in this connection is apparent also in his lament in re "some of the extreme modern French music." I was not surprised to find Dr. Barnes (although I believe I have heard it somewhere before) saying: "If an American composer were to put his name on any of this music ... it would be completely disdained and rejected." Does Dr. Barnes know of any American who has tried?

There is something much more serious about Dr. Barnes' article than his lapses in logic and his failure to cite specific examples of the thing he attacks. I refer to the spirit of his polemic. The baroque "fad" has been with us for a great many years now, considering that "fads" are by definition temporary phenomena. In fact, it has been with us for centuries. The real fad in the organ world has been the so-called "romantic" organ, which, with poor success, tried to imitate the orchestra. The resurging interest in organ music and organ building which has characterized our present time has been largely brought about by just those "faddists" who, if Dr. Barnes cared to name them, would be found to be not only the leaders of the organ world today but also respected musicians outside of the confines of the purely organ world.

Never before has the organ world enjoyed so much respect as it has since Mr. G. Donald Harrison—unquestionably the prime mover in the renaissance of organ tone—began his great work. Long after Dr. Barnes and I are forgotten, the masterpieces of this builder will remain objectively beautiful. If Mr. Harrison and his firm have inaugurated the rebirth of tonal design in this country, Mr. Walter Holtkamp and Mr. Herman Schlicker are producing masterly creations of their own within the historic tradition.

The logical conclusion of Dr. Barnes' position leads not to St. Thomas Kirche but to Radio City Music Hall!

Recitalists who have merited the praise not only of their organ colleagues but of their fellow musicians are numerous. We only have to cite the recordings of the present day and the compositions recorded to understand where the true center of our art lies. If we examine the lists of published disks of reputable companies we shall discover that with all due respect to the Guilmants the baroque tradition can hold its own.

In conclusion I feel that Dr. Barnes upon examination is not so much counseling faddists as sounding the death rattle of a fruitful but now happily past era.

JOSEPH LEWIS IREDALE,
Organist and Choirmaster St. John's Church,, Wilmot, New Rochelle, N. Y.

• • •

Maturity of Approach Needed.

Colorado Springs, Colo., July 2, 1951.—Dear Mr. Gruenstein:

Just finished a first perusal of the July issue, which arrived yesterday, and already know there is much meat for later close study and perusal. Was especially interested and pleased with the Barnes article. We sorely need light and air on the peculiarities and vagaries of the "isms" and cultists. But, above all, we do need maturity of approach to the business of organ playing, and the realization by rectalists that there is a certain relative validity in all schools of composition.

Would that more recitalists felt as Palmer Christian used to—that a good recital is like a well-planned dinner—it has that essential variety in every way of aperitif, soup, entree, salad and dessert! Variety is still the .spice of life.

Sincerely,
RAY BERRY.

• • •

Not Opposed to Unification.

Philadelphia, Pa., July 11, 1951.—Dear Mr. Gruenstein:

I read with considerable interest Dr. William H. Barnes' article on baroque organs and baroque music in the July issue of THE DIAPASON. Since my name was mentioned I thought that I should make my position clear.

Regarding the organs being built today I think that the constant aim for more clarity has been to the good, but that several organ builders have gone too far. In my opinion these same builders made their best installations between 1936 and 1939. I agree perfectly with Dr. Barnes that any organ with fifty sets of pipes should have a good selection of solo reed tones, as well as a good representation of string tone. Were I designing a new organ for my church I would feel no qualms about having some unification done, so that I could have these solo stops. I would not have a "straight" organ because I could get more tone color for my money with unification and still have good ensemble. I can't help but feel that for the organ to become a truly popular concert instrument it must have as much variety in tone color as is possible to give to it according to the financial ability of the buyer.

Regarding French music, my basic approach to music is this: "Music represents life, and if it doesn't stir the emotions in some way, or arouse certain feelings, it is not good music, no matter how well it is written as regards to form." Even though certain French compositions provide a sort of "shock treatment" I consider them musically good and use them, conservatively, in my own programming.

Sincerely yours,
GEORGE B. MARKEY.

• • •

Expresses Great Delight.

Wooster, Ohio, July 11, 1951.—Dear Mr. Barnes:

I am writing to express my extreme delight and approval of your fine article appearing in the current issue of THE DIAPASON. And how timely your words in these days of baroque agitation—pro and con! It would seem an excellent idea if all organ students might read your article. I am thinking of a teacher none of whose pupils would last a month in any church I have known. They have no idea that music of merit has been written between 1750 and 1940. For them any organ capable of sweetness is not worthy of their talents. The tastes or wishes of no congregation merit the least consideration.

All of us have our pet theories. Perhaps I was particularly impressed by your article because we are in the process of having a new organ installed at the present time. We have tried to arrive at a specification which might have something of interest to all types of organists. The boys who insist that their nazards snarl and mixtures scream will not approve of it, but it strikes me as safe—being somewhere midway between the two schools of thought. The pendulum could swing back to the romantic again, you know.

Again, my thanks to you and THE DIAPASON for your convincing article. I shall broadcast it in this area.

Very truly yours,
WAYNE FRAHY.

• • •

Recalls the Circus Calliope.

Brattleboro, Vt., July 5, 1951.— My dear Dr. Barnes:

Have you ever given consideration to the possibility that the "baroque" organ has come into being because of the vacuum created when the steam calliope that used to be the concluding feature of the circus parade dropped out of the American scene? It had clarity and brilliance and often was nicely out of tune—thus giving the effect of mutation stops.

Sincerely yours,
JOHN W. NORRIS.

• • •

Calls It Common Sense.

Chicago, July 3, 1951.—Dear Mr. Gruenstein:

The writer wishes sincerely to commend Dr. William H. Barnes for his timely article in the July issue of THE DIAPASON. He has an extremely good common sense approach to the drifting trend toward the extremes in tonal balance of the modern organ of today. His tonal perspective attitude indicates quite clearly the need for good common sense in designing pipe organs, whereon all types of organ literature can be adequately interpreted.

FRANK J. SAUTER.

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

EUGENE DEVEREAUX
Cornell College
MOUNT VERNON, IOWA

Alfred G. Kilgen, Inc.
1639 WEST ADAMS BLVD.
LOS ANGELES 7, CALIF.

JAMES H. SIMMS DIES AT AGE OF 88 YEARS

DEAN OF OMAHA ORGANISTS

Served All Saints' Church Fifty-four Years—Born in England of Family Whose Members Were Church Organists of Prominence.

James Herbert Simms, dean of Omaha, Neb., organists, died July 10 after undergoing an operation. Mr. Simms was 88 years old and served for fifty-four years as organist and choirmaster of All Saints' Episcopal Church before retiring in 1949.

Mr. Simms was born April 23, 1863, at Stourbridge, England, the son of Henry Simms, who was for forty years organist at Oldswinford Parish Church. Many members of the Simms family were prominent as church organists in England in the latter half of the last century. One, Edward Simms, was for fifty-six years at St. Michael's Church, Coventry, now a cathedral. His brother, Henry, was prominent as an organist in Birmingham and was present when Mendelssohn gave his first performance of "Elijah" in that city.

As a youth Mr. Simms began the study of the organ at Ryde Parish Church, Isle of Wight, with an elder brother, Frank H. Simms, who afterward came to this country and was organist of St. Paul's Church, New Orleans, and an instructor in Sophie Newcomb College in that city. In 1883 Mr. Simms went to Chichester Cathedral as an articled pupil of T. E. Aylward, one of the numerous cathedral organists trained by the celebrated Samuel Sebastian Wesley. After three years as a pupil he was for a short time assistant organist.

In 1890 Mr. Simms came to this country and on invitation of the Rev. T. J. Mackay accepted the post of organist at St. Paul's Church, Council Bluffs, Iowa. In 1895 he followed Mr. Mackay across the river to All Saints', Omaha. Mr. Simms was one of the founders of the Nebraska Chapter of the American Guild of Organists and served as dean for two terms.

A year after Mr. Simms arrived in this country the future Mrs. Simms came to America from England and they were married here. Mrs. Simms and a daughter, Mrs. Harry Gales of Jersey City, N. J., survive Mr. Simms.

NEW CHIME INSTRUMENT IS ANNOUNCED BY SCHULMERICH

The "ChimeAtron," a new chime instrument, has been developed by Schulmerich Electronics, Inc., Sellersville, Pa. This instrument permits the use of chime effects with any musical offering at a price comparable to that charged for good-grade tubular organ chimes. Basically the "ChimeAtron" consists of a chime unit and a high fidelity amplifier. It can be used to accompany the organ or other instruments inside a building and through the use of stentors it makes what is described as an ideal tower chime.

The instrument is normally played from a small metal keyboard having standard piano or organ key spacing or the "ChimeAtron" can be connected to the organ as a stop. The range covered is two full chromatic octaves from G below middle C upward for twenty-five notes.

The manufacturer makes these claims for the instrument: The chime tones can be heard from one or several locations, producing unique antiphonal and distant effects. There is a complete dynamic range from pianissimo to fortissimo. This is accomplished with a variable control operated by hand or swell pedal. Variable tone color for different musical requirements is available through manual control. Decadence control provides diminishing and duration of harmonics without the throttling effect of dampers.

WILLIAM H. CHASE has been named assistant to the director of advertising and sales promotion for the Bendix Home Appliances Division, Avco Manufacturing Corporation. He formerly was advertising manager of the Rudolph Wurlitzer Company. Prior to becoming advertising manager of the Wurlitzer Company in 1948 Mr. Chase had served as regional sales manager for that firm.

THE RESTORING OF CHURCH ORGANS

During thirty years of constantly seeking to improve our work, we have evolved a most thorough technique in the restoration of Church organs. This technique is the result of long experience and deep study, and when the work is completed the organ is fully as good as the day it left the factory.

It is probable that there were more good organs built in the decade after the first world war than ever before in history, and these instruments are coming up to a time now when fragile parts will need replacement.

The majority of these organs are of fine workmanship, with "good action" work and finely voiced pipes. The fortunate Church which owns one of these organs may have all of the benefits of a new organ, at a *great saving*, by using our technique of restoration.

All inquiries will be immediately answered.

LA MARCHE BROTHERS

Geo. E. La Marche — **Ernest L. La Marche**
6525 Olmsted Ave. — **NEwcastle 1-2071**

Chicago 31, Ill.

A Chicago Concern since 1919

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 2, KANSAS

HAROLD FRIEDELL
ST. BARTHOLOMEW'S CHURCH—NEW YORK

ARNOLD BLACKBURN
Lexington, Kentucky
University of Kentucky — Christ Church

HEINZ ARNOLD, F. A. G. O., Mus. D. (Dublin)
FACULTY, STEPHENS COLLEGE
COLUMBIA, MISSOURI
—RECITALS—

AMY CLEARY MORRISON
RECITALIST
ADDRESS — CENTRAL CHRISTIAN CHURCH — INDIANAPOLIS, IND.

FENNER DOUGLASS
Oberlin Conservatory of Music

FRANK VAN DUSEN
Director School of Church and Choir Music—
American Conservatory
Professor of Organ, Piano and Theory—Wheaton College
Address Kimball Hall, Chicago, Ill. *Tel.: WEbster 9-0620*

EDWIN ARTHUR KRAFT
Organist and Choirmaster of Trinity Cathedral, Cleveland, O.
Director of Music, Lake Erie College, Painesville, O.
Head of Organ Department, Cleveland Institute of Music

ADOLPH STEUTERMAN
Fellow of the American Guild of Organists
Professor of Organ—Southwestern University
Organist and Choirmaster
Calvary Episcopal Church — Memphis, Tennessee

AXEL NORDER
CATHEDRAL OF THE HOLY NAME R.C.
CHICAGO

ALFRED GREENFIELD
Conductor
Oratorio Society of New York
Chairman, Department of Music, University College—New York University

ATLANTIC CITY HOST TO A.G.O. CONVENTION

REGIONAL HELD JUNE 19-20

Robert Elmore Gives Recital on Convention Hall Organ—Ruth Oberholtzer Wins Contest—Emerson Richards Speaks.

Members of chapters of the American Guild of Organists in Pennsylvania, Delaware and Southern New Jersey met for their regional convention in Atlantic City June 19 and 20. Headquarters were at the Madison Hotel, where registration began at 10 o'clock Tuesday morning. After registration there was an informal get-together.

The first scheduled meeting was held at 2:30 Tuesday afternoon, at which time Harold Gilbert, conductor of the Mendelssohn Club of Philadelphia and headmaster of St. Peter's Choir School, Philadelphia, led a discussion on choral conducting.

The outstanding event of the convention was a recital in the evening by Robert Elmore, organist and choirmaster of Holy Trinity Church, Philadelphia. Mr. Elmore's recital was played on the seven-manual organ in Convention Hall. His masterly handling of this instrument and his musicianship made a real impression upon the auditors. Mr. Elmore's program was as follows: Fugue in G minor, Adagio in A minor and Prelude and Fugue in D major, Bach; "Grand Piece Symphonique," Franck; Concert Piece in the Form of a Polonaise, Lemare; "Speranza," Yon; Scherzo in G minor, Bossi; "Christmas Night" and Rhumba, Elmore.

The session began Wednesday morning with a discussion of Guild examinations. A forum was conducted by Newell Robinson, regional chairman, and the speaker was Howard L. Gamble, organist of the First Unitarian Church, Philadelphia. At 10:30 o'clock the young artists' contest was held. This was won by Ruth Oberholtzer of Lansdale, Pa., who gave brilliant renditions of Bach's Triple Fugue in E flat and the Fugue from the Reubke Sonata. The runner-up was Sylvia Palmore of Pittsburgh, whose playing showed much promise. Her numbers were: Prelude and Fugue in D major, Bach, and the Finale from Vierne's Symphony 4.

The afternoon was devoted to recreational activities. Members enjoyed sightseeing, gift buying and ocean bathing. There was a trip to the elephant in Margate and a tour of the Convention Hall organ.

At the closing banquet Wednesday evening the speaker was Emerson Richards, former state senator from Atlantic City and well-known organ enthusiast. Mr. Richards designed the Convention Hall organ. He spoke about the music of Bach and old organs which he has inspected in Germany.

It was felt that the convention was a rewarding one even though attendance was small.

INSTALLING THREE-MANUAL BY ALLEN IN PASADENA, CAL.

The Lake Avenue Congregational Church, Pasadena, Cal., has placed an order with Alfred G. Kilgen, Inc., of Los Angeles for a three-manual Allen electronic instrument. The organ is being installed. The new Allen gyrophonic speakers will be used in a divided chancel arrangement. Twenty speaker units will provide independent pedal, manual and echo divisions. Over 350 watts of power will be used in the amplification. Adjustable combination pistons affect all stops.

The echo organ will be in two chambers at the rear of the auditorium, not only for antiphonal effects but to accompany congregational singing. Any or all of the three manuals and pedal can be played from the echo chambers, alone or simultaneously with the main organ. Each manual division is under separate expression.

The following stoplist shows the tonal resources:

GREAT ORGAN.

Open Diapason, 8 ft., 73 notes.
Principal, 8 ft., 73 notes.
Flute, 8 ft., 73 notes.
Flute Dolce, 8 ft., 73 notes.
String, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 notes.
Oboe Gamba, 8 ft., 73 notes.
Horn Diapason, 8 ft., 73 notes.
Octave, 4 ft., 73 notes.
Flute d'Amour, 4 ft., 73 notes.
Strings, 4 ft., 73 notes.
Dulciana, 4 ft., 73 notes.

SWELL ORGAN.

Diapason, 8 ft., 61 notes.
Gamba Celeste, 8 ft., 61 notes.
Melodia, 8 ft., 61 notes.
Gedeckt, 8 ft., 61 notes.
Flute Celeste, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Aeoline, 8 ft., 61 notes.
Voix Celeste, 8 ft., 61 notes.
English Horn, 8 ft., 61 notes.
Trumpet, 8 ft., 61 notes.
Vox Humana, 8 ft., 61 notes.
Echo Organ.
Echo Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 84 notes.
Stopped Diapason, 8 ft., 84 notes.
Salicet, 8 ft., 84 notes.
French Horn, 8 ft., 84 notes.
Oboe, 8 ft., 84 notes.
Vox Humana, 8 ft., 84 notes.
Harp, 84 notes.

PEDAL ORGAN.

Tuba, 16 ft., 32 notes.
Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Pedal Dulciana, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Dulcet, 8 ft., 32 notes.

FARLEY K. HUTCHINS

FARLEY KENNAN HUTCHINS HAS BEEN appointed to head the organ department of Baldwin-Wallace College, Berea, Ohio, with the rank of associate professor of organ and sacred music. This is the position held for fifty-one years by Dr. Albert Riemenschneider, noted for his editions of Bach's organ music, for his writings on a number of subjects and for the Berea annual Bach festival. The school has a seventy-four rank Austin organ and a thirty-one rank Holtkamp organ, as well as five practice organs.

Mr. Hutchins was born in Neenah, Wis., in 1921. He holds the bachelor of music degree from the Lawrence Conservatory of Music in Appleton, Wis., and the master of sacred music degree from the School of Sacred Music of Union Theological Seminary, where he recently completed the work for the doctor of sacred music degree. His organ study has been with LaVahn Maesch, Clarence Dickinson, Carl Weinrich and Hugh Porter.

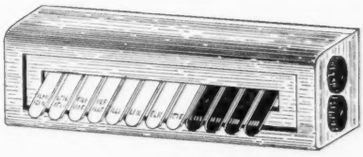
Since 1946 Mr. Hutchins has been associate professor of organ and musicology at Mississippi Southern College, where he organized the organ department. During his tenure there he became known throughout the South for his recitals, which have been played in the major cities of the area. In 1949 he received the A.A.G.O. certificate. He has contributed much to the advancement of church music in Mississippi through courses in church music offered at the college, lecture series and appearances in a number of the larger churches of the state, and through the organization and leadership of the South Mississippi Chapter of the A.G.O. and a Guild student group at the college.

C. HAROLD EINECKE will give a late summer series of recitals at the Santa Barbara, Cal., Museum of Art, beginning Aug. 19 and continung through September. A special program is planned featuring Spanish composers for the fiesta season. Dr. Einecke will play a recital Aug. 12 on the new Möller organ in the Westwood Community Methodist Church, Los Angeles.

NEW VOICES FOR THE PIPE ORGAN

Haygren, builder of outstanding electronic church organs, is proud to introduce the MODEL C HARP-ORGAN. This unique instrument has been designed especially to produce a wide range of *sustained* voices as well as percussion effects *playable from the pipe organ keyboard*. With perfect blending and harmony, the many HARP-ORGAN stops add an almost limitless variety of traditional organ tones to any pipe organ. Families represented include diapasons, strings, flutes, and solo and chorus reeds.

In addition to the sustained voices are the many remarkable percussion effects, including the Organ Harp, Harpsichord, Vibraharp, Celesta and Carillon, all prepared for tower amplification. A wide variety of celestes are available by a touch of the console tuning control. The echo tablet provides the many advantages of an Antiphonal Organ.



Console Control Unit

SPECIFICATIONS

PRINCIPAL
CONCERT FLUTE
VIOLONCELLO
MUTED VIOLE
DULCIANA
TRUMPET
CLARINET
ENGLISH HORN
TREMOLO
PERCUSSION
CARILLON
ECHO

The MODEL C HARP-ORGAN is easily installed, stays in tune with the pipe organ, requires little space, and costs less than two ranks of pipes. Write for details.

the Harp-Organ by Haygren

THE HAYGREN ORGAN COMPANY, 2212 EAST 75 ST., CHICAGO 49

THE DIAPASON

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

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

Official Journal of the American Guild of Organists and of the Canadian College of Organists. 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* 7-3149.

Subscription price, $1.50 *a year, in advance. Single copies,* 15 *cents. Back numbers more than two years old,* 25 *cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.*

Advertising rates on application.

Items for publication must reach the office of publication not later than the 20*th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the* 15*th.*

CHICAGO, AUGUST 1, 1951

Making Use of Marvels of the Age

How the marvels unfolded through the discoveries of the present age can be used for the benefit of the organ world is illustrated by an item in the July issue. A report of the St. Joseph, Mo., Chapter of the A.G.O. records the fact that many of the famous organs of Europe were not only seen but heard when James P. Lawbaugh shared with the members of the chapter the privilege of enjoying the pictures of these instruments as well as recordings he made of music played on them by men of note. Mr. Lawbaugh took his audience not only to several of the great instruments in Paris, but to outstanding ones in Holland, Germany, Austria, Spain, England and Italy. Thus an American group participated in the tour recently made by Mr. Lawbaugh without as much as leaving their home city.

The manifest worldwide interest in the organ, which evidently is growing from year to year, is being satisfied in other ways as well. For example, the very informative and interesting articles by Robert Noehren, the American concert organist, which have been published in THE DIAPASON, have constituted a valuable contribution to current organ lore and we predict that many years in the future there will be calls for the issues in which Mr. Noehren's articles have appeared. (This prediction is based on the fact that we receive requests constantly for back numbers as much as thirty-five and forty years in the past which contain special articles that appeal to presentday readers.)

There is another means of increasing the organist's knowledge of his instrument that is attracting attention. The films made by Casavant Freres, the Canadian builders, and by the Schantz Organ Company of Orrville, Ohio, have been exhibited from coast to coast and have invariably aroused interest. It was a happy thought that led these builders to undertake to describe the creation of an organ from the trees in the forest to the completed instrument, showing the many processes from the manufacture of the pipes to the voicing of these pipes, illustrating the multiple artistic and mechanical talents that go into the work of manufacture before the man at the console interprets the works of the masters on the completed instrument.

The more the progressive organist knows of his instrument, its construction and its history, the more competent he will be. And when one considers the fascination of the organ to all who have become acquainted with it he will be inclined to consider the organist who neglects the opportunity to gain familiarity with it, as well as with its literature, a rather dull musician.

The Postoffice Situation

The present deterioration in the postal service has become well known and is the subject of complaint throughout the land. Various economies, such as the elimination of overtime, have led to a situation with which our readers are familiar. In the case of second-class matter this is especially evident. Tests have shown that copies of THE DIAPASON mailed on the same day in many instances reach the Pacific coast or Colorado before they are delivered in Chicago or nearby suburbs. Readers within the Chicago area find that it has taken from four days to a week for the magazine to be delivered at points from two to twenty miles from the Chicago postoffice.

THE DIAPASON aims to reach the hands of its readers within 1,000 miles by the first day of the month. We have no power to remedy the postal situation but shall do our best.

Meanwhile a thirty per cent increase in second-class rates (in annual installments of ten per cent) is to go into effect and a four-cent stamp is to be required, if Washington plans are carried out, in place of the present three-cent stamp as a further burden on all letters. All one can recommend, in the absence of a change in policy on the part of the administration, is the patience which the publishers are obliged to exercise.

SWEDENBORGIAN CONVENTION HEARS MAITLAND'S CANTATA

"The Glorified Christ," a cantata for soli, chorus, organ and reader, by Rollo F. Maitland, composed in 1937 for the 250th anniversary of the birth of Emanuel Swedenborg, was sung June 24 in the Church of the New Jerusalem, Philadelphia, as one of the events of the national convention of Swedenborgian churches. The chorus of fifty-three voices consisted of the choir of the First-and-Central Presbyterian Church, Wilmington Del., Wallace Heaton, director; a group from the Drexel Institute Glee Club, Mr. Heaton director, and the choir of the Church of the New Jerusalem, Dr. Maitland director. The work was conducted by Mr. Heaton, with Dr. Maitland at the organ.

INDIANAPOLIS, IND., CHURCH HONORS ELSIE E. PATTISON

Mrs. Elsie Evans Pattison was honored June 24 in a special service at the Immanuel Evangelical and Reformed Church in Indianapolis, Ind. The event marked Mrs. Pattison's twentieth anniversary as organist. Evelyn Aufderheide was guest organist, playing the prelude, the postlude and a solo group. Mrs. Pattison played the accompaniments. The choir, which is under the direction of Robert Davis, sang two groups. A short talk was made by Edward Dirks. The church presented Mrs. Pattison with a "Toastmaster" and a "Mixmaster."

Letter to the Editor

For an Organ Recording Society.

Evanston, Ill., June 26, 1951.—Dear sir: After hearing about the success of the Haydn, Bartok and Rachmaninoff record societies, I wondered why no one has put forward the idea of an organ recording society. That such an organization is wanting is shown by the presence of only two dozen-odd organ recordings in the Schwann LP Catalogue.

Although the demand for organ records is not great, the experience of other recording societies would tend to show that moderate editions of pressings can be commercially profitable. ("An Ear for Music," by J. M. Conly in the *Atlantic Monthly* for September, 1950.)

The possibilities open to an organ recording society are numerous and attractive. What organist or organ amateur, for example, would not like to get a series of records of Dupré playing his own works, with the authentic registration, tempi and tonal shading faithfully reproduced by modern tape-to-disk recording techniques?

Let us hope that such celestial visions need not always be dreams.

P. L. FORSTALL.

Sidney C. Durst Ends Thirty Years' Work at Cincinnati School

Thirty years of continuous service to the College of Music of Cincinnati were terminated by Sidney C. Durst when he was honored in special ceremonies at commencement June 7. On that occasion his Concert Piece for organ and orchestra was played by Eugene Addams, M.M., a former pupil, with the College of Music symphony orchestra, under the direction of Roland Johnson. At the close of the program Dr. Durst was presented with a diploma naming him dean emeritus. Dr. Durst will reach his eighty-first birthday in September.

But June 7 was not the only "red-letter" day in that month for Dr. Durst. On June 18 he married Miss Clara R. Saunder, a sweetheart of his youth, who is a well-known artist in Washington, D.C. The Dursts will make their home in Washington. The friendship of Mr. Durst and Miss Saunder began when they were in high school together in Hamilton, Ohio.

Mr. Durst was born in Hamilton Sept. 7, 1870. He was graduated from the College of Music of Cincinnati in 1890. Following his graduation he taught in the college for five years. In 1895 he went to Europe and entered the Royal Academy of Music in Munich. He was one of the four organ pupils of Josef Rheinberger from 1895 to 1897 and was graduated in 1897 with the highest honors in organ, piano and composition.

Mr. Durst has written works for orchestra, chorus, strings, voice and piano which have been produced from time to time in Munich, Cincinnati, Pittsburgh and other cities. His anthem "How Beautiful upon the Mountains" won the prize for the most popular anthem in 1900. His "Psalm 122" is used by many choirs. Likewise his "Lo, Our Father's Tender Care" has had a large sale. He was the accompanist for the Cincinnati Festival Chorus under Theodore Thomas and organist of the festival of 1910 under Frank Van der Stucken.

Dr. Durst became a fellow of the American Guild of Organists in 1916 and was dean of the Southern Ohio Chapter. He has been organist of St. Paul's Cathedral, the Church of Our Saviour and the Wyoming Presbyterian Church of Cincinnati and also played for Congregation Bene Israel for thirteen years. He retired from regular church playing in 1922 because of a press of duties as principal of the department of theory and composition at the College of Music.

Dr. Durst became interested in the music of Spain in 1913 and spent several months there in 1921. He has spoken on the subject before many musical societies.

Dr. Durst received the honorary degree of doctor of music from Miami University in 1925. He will be succeeded as dean of the College of Music by Dr. Eugene J. Selhorst. Dr. Selhorst earned his B.M. and M.M. under the tutelage of Dr. Durst and holds a Ph.D. from the Eastman School of Music.

CHURCHMAN'S EXPOSITION WILL BE HELD IN CHICAGO

The first annual international churchman's exposition is to be held at the Chicago International Amphitheater from May 19 to 24, 1952. The exposition will run concurrently in Chicago with the American Baptist Convention and the international convention of the Disciples of Christ and in cooperation with the Chicago Baptist Association to aid churches of all faiths in the planning, construction, maintenance and more effective use of church property. Headquarters for the exposition has been established at 19 South LaSalle Street, Chicago 3.

Over 25,000 church officials and committee members from all sections of the country are expected to view hundreds of exhibits of materials devices and services that go into the building and operation of a church and take part in special conferences on church architecture, financing, church buildings, solving acoustical problems, better church music and visual education. There will be the opportunity to examine the merits of everything relating to music, musical instruments, educational materials and supplies, as well as equipment for the preparation and handling of food, etc.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Aug. 1, 1911—

By way of expressing their appreciation of their organist, Clarence Dickinson, the people of the Brick Presbyterian Church in New York tendered him a trip to Europe. Mr. and Mrs. Dickinson sailed on July 4.

The Austin Organ Company had completed installation of a four-manual in the Baptist Tabernacle at Atlanta, Ga., and the specification was presented.

Formation of the Oregon-Washington Chapter of the American Guild of Organists was decided upon at a meeting in the First Presbyterian Church of Seattle and Warden Frank Wright of the Guild, who was present, appointed Frank Wilbur Chace as the first dean.

• • •

Twenty-five years ago the following news was recorded in the issue of Aug. 1, 1926—

The new four-manual organs of the day, specifications of which were published, included one for Christ Church Cathedral, St. Louis, to be built by the Skinner Organ Company; one for the First Baptist Church of Asheville, N. C., to be built by Henry Pilcher's Sons; one of sixty-four sets of pipes, to be built by the Austin Organ Company for the East End Christian Church, Pittsburgh, and a large Skinner for Wesley Methodist Church, Worcester, Mass. In addition to the foregoing, the Estey Company was to install a large three-manual with echo division in Grace Congregational Church, Framingham, Mass., and M. P. Möller had completed a large three-manual with echo for the First Methodist Church of Oneonta, N. Y.

A four-manual built by the Wicks Company was opened late in June in the First Evangelical Church of Waterloo, Iowa, and a four-manual Reuter was ordered for the new Za Ga Zig Shrine Temple in Des Moines.

A cable from Dr. Alexander Russell to THE DIAPASON announced that Louis Vierne had been engaged for an American recital tour in February and March, 1927.

• • •

Ten years ago the following events were recorded in the issue of Aug. 1, 1941—

John Henry Wick of the Wicks Organ Company of Highland, Ill., and son of John F. Wick, founder and head of the company, died July 4 as the result of an automobile accident near Smithton, Ill., the preceding night.

Dr. Tali Esen Morgan, a well-known choral conductor and composer, and one of the founders of the National Association of Organists, died June 30 at his home in Asbury Park, N. J. Dr. Morgan was in charge of the music at Ocean Grove, N. J., when the old N.A.O. held its first conventions in that city. These meetings were the beginning of national conventions of organists in the United States.

FESTIVAL OF ORGAN MUSIC PRESENTED AT PEORIA CHURCH

A festival of organ music was presented at the First Methodist Church, Peoria, Ill., on Friday evenings, June 8 and 15, by D. Deane Hutchison, minister of music of the church, and Mrs. Gail Wilcox, assistant organist. The organists were assisted by Mrs. Frances Beckett, contralto, and the nurses' glee club of the Methodist Hospital.

The first of the recitals was played by Mr. Hutchison on the large Kimball organ. The program featured these numbers: Allegro Appassionato, Sonata 5, Guilmant; "Tryptique pour Orgue" ("Stele pour un Enfant Defunt"), Vierne; "Marche Champetre," Boex; "The Music Box," Proctor; Chorale, Andriessen; "Litanies," Alain; "May Night," Palmgren; Valse for Organ, Lemare; Elegy, Peeters; "Carillon-Sortie," Mulet.

"The Music Box," by David Proctor, was originally commissioned for the dedicatory recital on the organ in this church.

On June 15, Mrs. Gail Wilcox played the following program: Two Chorale Preludes, Brahms; "Le Coucou," d'Aquin; "Passacaglia et Thema Fugatum," Bach; Sonata 3, Hindemith; "The Sun's Evensong," Karg-Elert; Sonata No. 1, Mendelssohn.

BUFFALO CATHEDRAL TO HAVE NEW ORGAN

ORDER GOES TO SCHLICKER

Memorial Instrument in Chancel Designed by Ernest White and DeWitt C. Garretson, the Organist of St. Paul's.

St. Paul's Cathedral in Buffalo, N. Y., is to have a new chancel organ built by the Schlicker Organ Company of Buffalo. The stop specifications for this three-manual instrument, which will take the place of one built by the late Robert Hope-Jones, were drawn up by Ernest White in consultation with DeWitt C. Garretson, cathedral organist, and Herman L. Schlicker. The organ will be a memorial to Frank B. Baird.

The stop scheme will be as follows:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2⅔ ft., 61 pipes.
Schwegel, 2 ft., 61 pipes.
Mixture, 3-4 ranks, 232 pipes.
Chimes (located in gallery), 25 notes.

SWELL ORGAN.

Rohrflöte, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nasat, 2⅔ ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Mixture, 3-4 ranks, 232 pipes.
Clarinet, 16 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Tremolo.

POSITIV ORGAN.

Gedeckt, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Quint, 1⅓ ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Scharf, 2-3-4 ranks, 220 pipes.
Cymbal, 3 ranks, 183 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Rohrflöte, 16 ft., 32 notes.
Gedeckt, 8 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Trombone, 16 ft., 32 pipes.
Clarinet, 16 ft., 32 notes.
Trumpet, 8 ft., 12 pipes.
Cornet, 2 ft., 32 pipes.

VIRGIL FOX CLASS IN NEW YORK

THIS PICTURE SHOWS the Virgil Fox master class, which was held at the Riverside Church in New York June 25 to 29. Twenty organists were enrolled, representing twelve states. An interesting event was the talk by Eugene Exman of Harper Brothers, who spent over a week with Dr. Albert Schweitzer last fall. Mr. Exman told the class of Dr. Schweitzer's work and described his office, his room and his hospital. At the party held for the class the last Friday night the members gave Mr. Exman money to send to Dr. Schweitzer to use for his new hospital building. Mrs. Eleanor Hofbauer, class member from Winter Park, Fla., collected the contribution.

In the picture from left to right and bottom to top are: Miriam McConnell, Gerald E. Burt, Peg Cawley, Granville Munson, Sally Ann Slade, Robert Hebble, Virgil Fox, Faye Lowry, Jean Conklin, Grady Wilson, Gordon Wilson, Ruth Alta Rogers, George Tobias, Roberta Bailey, William Burhenn, Jean Hersey, Lieutenant G. M. Nichols and Louie W. Ayre.

CARL V. REAVLEY, veteran Chicago theater organist, died June 30. Mr. Reavley was 67 years old. He played the organ in a number of South Side theaters during silent film days. Surviving are his widow and two sons.

ORGANS BY NEILL-JOHNSON CO.

YOUR CHOICE FOR FINE ORGAN QUALITY IN METROPOLITAN NEW YORK—NEW JERSEY

NEW INSTALLATIONS — designed and built by pipe organ engineers and craftsmen.
FACTORY RESTORATIONS — to meet the architectural and budget requirements of your church.
MAINTENANCE — by yearly contract or individual call—emergency service on request.
TUNING — by experts who know character of pipe design and voicing.

NEILL-JOHNSON COMPANY, Inc.

Organ Builders and Engineers

SCHOOL OF CHURCH MUSIC

for Organists and Choirmasters of

THE EPISCOPAL CHURCH

conducted by

THE JOINT COMMISSION ON CHURCH MUSIC

EVANSTON, ILLINOIS, AUGUST 27-31

For Further Information Address

REV. J. W. NORRIS BRATTLEBORO, VT.

EQUILIBRIUM

ORGAN BUILDING has undergone more periods of varying tonal extremes in America than in any other one region in the world. Just as it has been necessary for us to "find our level" in other fields of culture, it has required experimentation, imitation and adaptation in the realm of organ design to enable us to arrive at a sane and aesthetically satisfactory concept of pipe organ "sound."

Contributing toward this development have been the sporadic imitations of European examples, our own brief grappling with the theater organ, influences of electronic tone and the recent renascence of seventeenth century European ideas. Until examples of all these and other types are available to all interested persons, it is difficult to arrive at a truly sophisticated conclusion of what is beautiful, representative, peculiar and faithful in pipe organ tone. We should be equally grateful to all those who have contributed influences of their several kinds.

We are now able, better than ever before, to deduce from these influences what are the most generally dependable facets of any good Pipe Organ as well as what most suitably fills the requirements of instruments which admittedly have specialized functions of their own.

We are not predicting a Golden Era of standardization in which taste in organ building would remain static indefinitely, since such an era would eventually prove to be one of stagnation. As long as there are personalities with divergent interests, and circumstances requiring peculiar characteristics, we may be assured of a healthy variety in pipe organs.

This company is endeavoring to anticipate the "level" to be found when students, pedagogues and laymen can intelligently and rationally deduce for themselves, from the wealth of extreme examples, what type of instrument is necessary for their requirements. We are equipped to build any type of organ commissioned by a person of experience and authority. For those who need counsel as to what is most desirable for their needs, we are eager to furnish it.

ESTABLISHED 1873

Schantz Organ Company

ORRVILLE, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA

FOR CHURCH IN WHICH LINCOLN WORSHIPED

NEW EDIFICE IN WASHINGTON

Aeolian-Skinner Rebuilding Instrument Which Is To Stand in New York Avenue Presbyterian, Two Blocks from White House.

The corner-stone of the new edifice of the New York Avenue Presbyterian Church, Washington, D. C., was laid by President Truman April 3 and the old Hook & Hastings organ, rebuilt by Ernest M. Skinner in 1941, is being rebuilt for the new church by the Aeolian-Skinner Organ Company. A number of the pipes and general structure of the old organ will be utilized, while there will be various new pipes, particularly in the great. The organ is due for completion with the church in September.

President Lincoln worshiped in the original edifice. The new building is on a site two blocks from the White House. The general structure follows closely the old one and for reasons of sentiment the dimensions of the organ spaces necessarily limit the completion of the pedal organ at this time. The rebuilt organ will be installed in an elevated space at the rear of the church and the detached movable console will be placed toward the front of the organ gallery.

William Watkins, organist of the church, has given recitals in all parts of the country in the last two years. He is a graduate of the Peabody Conservatory and in 1949 was awarded the $1,000 prize in the young artists' contest of the National Federation of Music Clubs. He has appeared as soloist with several symphony orchestras and was heard at the American Guild of Organists' convention in Boston in 1950.

The following stoplist shows the resources of the organ:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Principal Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 5 ranks, 305 pipes.
Trompette Harmonique, 8 ft., 61 pipes.

SWELL ORGAN.

Geigen, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, (t.c.), 8 ft., 56 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Bombarde, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Gemshorn, 16 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Viola Celesta, 8 ft., 68 pipes.
Unda Maris, 2 ranks, 124 pipes.
Concert Flute, 8 ft., 68 pipes.
Flute Harmonique, 4 ft., 68 pipes.
Nasard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.

PEDAL ORGAN.

Contre Basse, 16 ft., 56 pipes.
Violone (Great), 16 ft., 32 notes.
Gemshorn (Choir), 16 ft., 32 notes.
Principal (Contre Basse), 8 ft., 12 pipes.
Gemshorn (Choir), 8 ft., 32 notes.
Choral Bass (Contre Basse), 4 ft., 12 pipes.
Bombarde (Swell), 16 ft., 32 notes.
Trompette (Swell Bombarde), 8 ft., 32 notes.
Clarion (Swell Bombarde), 4 ft., 32 notes.

MYRTLE REGIER

MYRTLE REGIER WILL TAKE over in September her new duties as organist of Mount Holyoke College and instructor in the department of music. She is leaving Union Theological Seminary, where for several years she has been associate organist and secretary of the School of Sacred Music, and the Metropolitan-Duane Methodist Church, New York City, of which she has been organist-director.

Miss Regier received the bachelor of arts and bachelor of music degrees from Hastings College and the master of sacred music degree from Union Theological Seminary. She is a pupil of Dr. Clarence Dickinson and has played numerous recitals in the Middle West and the East. At Holyoke she succeeds Miss Dorothy Howell, who was married in June to Robert E. Sheets of Muskegon, Mich.

CLARENCE LEDBETTER WINS YEAR'S BERLIN SCHOLARSHIP

Clarence Ledbetter, organ student at the School of Music of the University of Redlands, Redlands Cal., has been awarded a full year's scholarship at the Hochschule für Musik in Berlin, beginning this fall. He will study with Fritz Heitmann. Mr. Ledbetter won the regional contest in organ playing sponsored by the American Guild of Organists and played a recital at the regional convention held in Claremont in June. Two years ago Mr. Ledbetter tied for first place in the regional contest in san Francisco. He is organist of the First Christian Church in Whittier.

Max Miller, also from the University of Redlands, won this contest and played in Boston in 1950. Mr. Miller received the master of music degree from the University of Redlands in June. He is organist of the First Methodist Church of Pasadena.

DOCTOR OF SACRED MUSIC DEGREE FOR HENRY FUSNER

Henry Fusner received the doctor of sacred music degree from the School of Sacred Music of Union Theological Seminary, New York, May 22. Mr. Fusner's doctorate composition was "Six Sonnets of John Donne" for tenor solo, mixed chorus and orchestra.

BIG MEMPHIS CHURCH WILL HAVE A MOLLER

FOR SECOND PRESBYTERIAN

Thomas H. Webber, Jr., Consultant in Planning Three-Manual Organ of 2,851 Pipes—Mrs. Jerome Robertson Is the Organist.

The Second Presbyterian Church of Memphis, Tenn., one of the largest churches in the Southern Presbyterian Assembly, has placed with M. P. Möller, Inc., an order for a three-manual organ of 2,851 pipes. Mrs. Jerome Robertson is the organist and Mr. Robertson is choir director. The specifications were prepared by T. P. Spence and W. E. Pilcher, Möller representatives, in consultation with Thomas H. Webber, Jr., A.A.G.O., organist of the Idlewild Presbyterian Church, Memphis.

The specifications indicate that the following stops will be included:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft.,61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Octave Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Harmonic Trumpet, 8 ft., 61 notes.
Chimes (Schulmerich bells).

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 notes.
Cymbel, 4 ranks, 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Rohrbourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintaten, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
Choralbass, 4 ft., 32 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

DR. ROBERT LEROY SCHOFIELD IS TAKEN BY DEATH IN ELGIN

Dr. Robert LeRoy Schofield of Elgin, Ill., who retired in 1946 after many years as a teacher of piano and organ, died July 22 at his home. He was 74 years old. Dr. Schofield was dean of music at the University of the Philippines in Manila from 1919 to 1925, professor of music at Wheaton College from 1926 to 1934, organist at the House of Hope Presbyterian Church, Elgin, from 1930 to 1937, and organist at the Episcopal Church of the Redeemer, Elgin, from 1937 to 1943. His widow, Elsie, survives.

IMPROVE YOUR PLAYING

PIANISTS AND ORGANISTS

Greatly improve technic, sightreading, accuracy, memorizing through remarkable Mental-Muscular Co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers, schools, students throughout U.S. and in 32 foreign countries. . . . Also complete classical or modern popular piano courses. . . . Harmony, composition, arranging, songwriting studies. Unique, practical, easy to apply methods insure success (our 25th year), worthwhile achievement, rapid progress.

Adults Write for FREE booklet.
Mail coupon.

Broadwell Studios, Dept. H
Covina, Calif.

Please send free booklet "Technique" and details on how I can improve my playing.

Name.....
Address.....
City..... State.....

CHOIRMASTERS

NOW IS THE TIME!

Yes, now is the time for every good choirmaster to come to the aid of his choir. With the approach of warm weather and its attendant distractions, choirs experience a serious seasonal slump: attendance drops, interest slackens and members become inactive,—some permanently!

Instead of passively accepting this condition, the intelligent choirmaster will seize every opportunity to revitalize his group and give it a new lease on life. The most potent factor in reviving lagging interest is the introduction of new and attractive music.

The James Allan Dash Choral Arrangements, which have helped rebuild thousands of dispirited choirs, are ideal for this difficult season. These delightful anthems (Sacred, SATB, English texts) offer a maximum of singing pleasure in return for minimum effort expended. They can be sung effectively by even a handful of singers with or without accompaniment.

The Dash Arrangements are on sale at all reputable music houses in the United States and Canada. Free sample copies may be obtained from the publishers. The price is still only 10¢ per copy.

THE BALTIMORE MUSIC COMPANY
340 N. Charles St., Baltimore 1, Md.

JAMES ALLAN DASH
CHORAL ARRANGEMENTS

PIPE ORGANS REBUILT TO THE FINEST STANDARDS

FRANCIS J. RYBAK & CO., Inc.
4131 White Plains Road
New York 66, N. Y.

ROBERT RAY McAFEE
Organist of North Park Academy
Member of Dr. Leo Sowerby's Choir
3225 FOSTER AVE.
CHICAGO

ELLSASSER

"played with all the brilliance demanded, with the utmost in technical efficiency and a remarkable interpretive sense"
—Cleveland News

TRANSCONTINENTAL TOURS . . . . . Sept., Nov., Dec., 1951 — Jan.-Feb., 1952

ORGAN CONCERTS . . . 711 South Plymouth Boulevard, Los Angeles 5

ENDS SEASON IN BALTIMORE; REBUILT ORGAN DEDICATED

A sacred concert July 29 featuring Vaughan Williams' "Five Mystical Songs" brought to a close the season's musical activities at St. John's Evangelical Lutheran Church, Baltimore, where Bruce M. Williams is organist and choirmaster. Also included on the program were numbers by Bach, Sweelinck, Charles Wood and Katharine E. Lucke. Other presentations in the last several months were Martin Shaw's "The Redeemer," Clokey's "Adoramus Te," Bach's Cantata 142, choral vesper services and organ recitals.

Added impetus was given to the music at St. John's this year by the rebuilding of the organ. Work on the three-manual instrument, the Schluderberg memorial organ, was done by M. P. Möller, Inc. Because of limited space a stoplist was drawn up which allowed a certain amount of duplexing and unification. A mechanical feature of the organ is the availability of all choir stops on the great manual. The trumpet is under separate expression. The instrument's resources are these:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Bourdon, 8 ft., 41 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 97 pipes.
Salicional, 8 ft., 73 pipes.
Celeste, 8 ft., 61 pipes.
Gedeckt, 4 ft., 61 notes.
Flute Twelfth, 2⅔ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Oboe, 8 ft., 61 pipes.

CHOIR ORGAN.

Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Rohr Flöte, 4 ft., 61 pipes.
Dulciana, 4 ft., 61 notes.
Dulciana Twelfth, 2⅔ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Trumpet, 8 ft., 97 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Bourdon Quint, 10⅔ ft., 32 notes.
Trumpet, 16 ft., 32 notes.

Dedication of the organ took place May 22. On this occasion the choir sang Noble's "Gloria Domini" and David McK. Williams' "In the Year that King Uzziah Died." Donald W. King, guest organist, played these numbers by Bach: "Comest Thou Now from Heaven Above," "In Thee Is Gladness," "Hark, a Voice Saith" and the "St. Anne" Fugue.

Bruce M. Williams was graduated this year from the Peabody Conservatory, having studied with Walter Baker and George Markey. He is now doing graduate work at the conservatory and Johns Hopkins University. Mr. Williams' former teachers in Pittsfield, Mass., where he was the organist of the First Church of Christ, Scientist, were his mother, Mrs. L. A. Williams, Herbert C. Dunkley and Alberta Zimmerman Kent. While he was in Pittsfield he was active in church music and he was a co-founder of the Berkshire Chapter of the A.G.O. Programs were played by Mr. Williams this year in Washington at the First Congregational Church, in Baltimore for the Chesapeake Chapter of the A.G.O. and at Fort Meade for the choral society there.

CHURCH OF SAINT MARY THE VIRGIN
New York
ERNEST WHITE
Musical Director
EDWARD LINZEL
Choirmaster and Organist
MARIE SCHUMACHER
Organist
For recitals by these players address
145 West 46th Street,
New York 19, N. Y.

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

OLIVER HERBERT
Mus. D.
Peachtree Christian Church
Atlanta, Georgia

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

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

FREDERICK SCHLIEDER
School of Sacred Music
Union Theological Seminary, New York
IMPROVISATION
Summer Courses from Coast to Coast
853 Seventh Ave., New York 19, N. Y.

RUSSELL BROUGHTON
F.A.G.O.
St. Mary's School
Raleigh North Carolina

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

CHICAGO CLUB
OF WOMEN ORGANISTS
President, Edith Heffner Dobson.

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

Harold Fink
Recitals
Box 242, Englewood, N. J.

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

HOWARD KELSEY
Second Baptist Church
Saint Louis

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

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

VINCENT E. SLATER
Plymouth Congregational Church
Fort Wayne, Indiana

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

CHARLES H. FINNEY
A.B., Mus. M., F.A.G.O.
HOUGHTON COLLEGE and
WESLEYAN METH. CHURCH
HOUGHTON, NEW YORK

HARRY E. COOPER
Mus. D., F. A. G. O.
Raleigh, North Carolina

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

CHARLES F.A.G.O.
CRAIG
Instructor in Organ, Richmond Professional Institute College of William and Mary
All Saints Church, Richmond, Virginia

RUSSELL G. WICHMANN
Chairman, Department of Music
Pennsylvania College for Women
Shadyside Presbyterian Church
Pittsburgh

Edward Eigenschenk
American Conservatory, Chicago
Second Presbyterian Church, Chicago
Concert Mgt., Frank Van Dusen
Kimball Hall, Chicago

Lowell C. Ayars, A.T.C.L.
Choirmaster
Deerfield Presbyterian Church
Deerfield, New Jersey
Organist and Choirmaster
FIRST PRESBYTERIAN CHURCH
Bridgeton, New Jersey

ROBERT KNOX CHAPMAN
Instruction Recitals
Cathedral Church of the Nativity
Bethlehem, Pennsylvania

Newton H. Pashley
First Presbyterian Church
Oakland, California

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

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

EDITH SCHMITT
Iowa State College,
Ames, Iowa

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

JAMES PHILIP JOHNSTON, F.A.G.O
Organist and Choirmaster
CATHEDRAL CHAPEL
QUEEN OF ALL SAINTS
BROOKLYN, N. Y.

Alexander
SCHREINER
The Tabernacle, Salt Lake City
Management: Bernard R. LaBorge, Inc.

JOHN GROTH
Broadway Tabernacle Church
New York City

Allen W. Ora J.
BOGEN
5429 Harper Ave. Chicago 15

W. A. GOLDSWORTHY
Composers' Consultant
500 Kappock St., New York City 63

A.A.G.O. M.S.D.
LUIS HAROLD SANFORD
Organist and Choirmaster
SECOND PRESBYTERIAN
CHURCH
NEWARK, NEW JERSEY

William G.
BLANCHARD
ORGANIST
POMONA COLLEGE
CLAREMONT CALIFORNIA

Alexandre Guilmant: Memories of Great Organist of France

By A. M. HENDERSON, M.A., L.R.A.M., A.R.C.M.

[Organist and Choirmaster to the University of Glasgow.]

Felix Alexandre Guilmant was recognized as the outstanding French organist of his time. As a recital player his name was as familiar in Britain and America as in central Europe. He made several visits to America and many can still recall his beautifully finished, rhythmic and thoroughly musical playing.

As a youngster I first heard Guilmant in Glasgow, when he appeared as soloist with the Scottish Orchestra, playing his First Symphony, for organ and orchestra. Although not more than 12 years of age at that time, I remember the profound impression his playing made upon me and especially in its clarity and rhythm. Indeed, it was a revelation to me, as until then I was familiar with only the very legato, rather stodgy and dull organ playing so general at the time. Guilmant's solo in the second part of the program was the Bach Fantasia and Fugue in G minor, which always remained a specialty with him. The fugue, which he began quietly, he built up gradually in tone, increasing as the interest of the movement intensified, until he closed in a blaze of glory, the performance raising the audience to a high degree of enthusiasm. The popular hit of the evening, however, was his improvisation, based on the theme of a Scottish folksong—I think it was "Will Ye No' Come Back Again?" Guilmant treated it with astonishing variety and charm, finishing with an *allegro marziale* movement which brought the house down. Responding with an extra, he played his "Priere et Berceuse," which was then quite fresh and unhackneyed.

Eight years later I heard Guilmant again, this time in Paris, when he was giving a series of historical recitals on the fine old Cavaille-Coll organ in the Trocadero. I attended only one recital in that series, but it was made memorable by the masterly performance of a few standard classics—the Handel Concerto in D minor, No. 10 (in Guilmant's own edition); the charming Couperin "Soeur Monique"; the Chorale and Fugue from his own Fifth Sonata; the Franck Pastorale and two movements from Widor's Sixth Symphony. Because of the clumsy, heavy drawstop action (which was mechanical, the jambs parallel to the keys, and the stops pulling out about a foot!) I believe Guilmant frequently had the assistance of a pupil to help him with the registers. On this occasion, however, he was alone at the console.

• • •

It was on this visit to Paris that I first met Guilmant. At that time he had an apartment in the Rue Clichy, near the Church of La Trinité, where he was organist. It was to Clarence Eddy, the well-known American organist, that I owe my introduction to Guilmant. I had met Mr. Eddy in Germany (he had been a pupil of Haupt) and we happened to be staying at the same hotel in Paris. Eddy was an old friend of Guilmant (the Fifth Sonata is dedicated to him) and was visiting him at this time. He kindly offered to introduce me and the meeting took place in Guilmant's flat. Although I made only one visit to Guilmant in his town house (for it was given up later in favor of his villa at Meudon), I still remember the old music-room. In addition to an Erard grand there was a small one-manual chamber organ of four stops, which Guilmant told me had been made by his father. (Marcel Dupré, when I visited him a summer ago, reminded me that he had received his first organ lessons from Guilmant on this little instrument). The pictures, I still remember, were a fine signed portrait of Cavaille-Coll, a drawing of Guilmant as a young man and a reproduction of the well-known painting by Carlo Dolce of St. Cecilia playing the organ. (This has always seemed to me a very feeble picture. I cannot understand why it has been reproduced so often.)

Although this was my first visit, Guilmant received me with the most charming courtesy and kindness; indeed, as I found later, this was characteristic of the man.

Contrary to the general impression—created perhaps by photographs giving only the beautiful, patriarchal head, with the long silvery hair and white beard—Guilmant was decidedly under average height and, everything being in proportion, had smallish hands and feet. At the time I wondered how, with his small hands, he managed to play large chords so cleanly, as in his own Fifth Sonata. The next time I heard him play, however, I observed that his hands, though small, were wonderfully flexible, developed, as he himself assured me, by early assiduous piano practice as well as by organ study, for he was an excellent pianist.

• • •

On this first visit the conversation between Clarence Eddy and Guilmant was confined mostly to plans for Guilmant's next visit to the United States. They also discussed the organ for the World's Fair of 1904 in St. Louis, and the series of forty recitals he was to give there. I may add that later Guilmant sent me the bound volume of his entire series of St. Louis programs. These I have beside me as I write; they cover the entire range of organ literature, and not one piece was repeated in the series! The programs are a wonderful testimony to his versatility.

Although Guilmant had a reasonable knowledge of English, he was diffident about speaking it, and it was amusing during this meeting in the Rue Clichy to hear Eddy carry on his side of the conversation in English, while Guilmant maintained his in French.

When we took our departure Guilmant asked me if I was to be in Paris over Sunday, and if so, would I come along with Eddy for the morning service at La Trinité and be his guest beside him at the console in the west gallery. I was, of course, delighted to accept the invitation and the following Sunday morning we found ourselves once more in the company of this delightful old gentleman and surrounded by a little group of pupils and organ enthusiasts, mostly American. Perhaps because I was the stranger Guilmant kindly insisted that I should be seated beside him, so I was able to observe as well as hear him as he played the service. The prelude and interludes were improvisd, in most impressive church-like style; quite as fine, I thought, as his best published work. At the offertory he played the lovely Allegretto from Franck's Fantasie in C, which was then new to me. His postlude was the noble Prelude in E flat by Bach, which was ever one of Guilmant's favorites. (It opened his recitals at the World's Fair). The whole performance impressed me deeply, and I did not forget to express my gratitude for his kindness in inviting me to join his small company. Never before had I heard organ playing so finished, so accurate, so alive and, above all, so musical. It is a model which has remained with me in all the intervening years. I am always grateful for this opportunity of having heard Guilmant at La Trinité, for later in the same year he retired from his church duties after having held office there for thirty years.

• • •

I met and heard Guilmant on two later occasions: In the summers of 1908 and 1909, on both occasions at his beautiful home, the Villa Guilmant in Meudon, about six miles from Paris. Here, in his spacious music-room, he had installed a three-manual Cavaille-Coll, an organ in which every register was of refined quality and character. I was later to become intimately acquainted with this instrument, for after the death of Guilmant it was purchased by my friend Marcel Dupré, and now adorns the splendid music-room of his house at Meudon, not a hundred yards from the Villa Guilmant. As recently rebuilt by the original firm, enlarged to four manuals, with modern electric action, it is unquestionably the finest residence organ known to me.

Between the visit to Guilmant at the Rue Clichy and my first visit to Meudon, six years had elapsed. Guilmant was now in his seventy-first year, and with the touch of increased age he looked a veritable priest of his art, as indeed he was. I had been invited to hear his organ and to attend an organ class as his guest. Here the meticulous care of the artist again was evident. Guilmant particularly disliked messy, smudgy playing. In the class there was constant insistence on the need for clarity, for articulation, for commas or breath-marks, and accuracy not only of notes but also in the value of rests, so that the time-value of the bar would not be disturbed. When I reminded him that Shakespeare had the same feelings ("How sour sweet music is when time is broke and no proportion kept") he was amused and made a note of the words for future reference.

• • •

As a critic Guilmant was kindly and constructive. An enthusiastic and talented American student once disturbed him by his exaggerated movements at the console. Guilmant corrected him gently by saying, "Let me play the movement as you play it, and see if you like it so." He then imitated the student faithfully, the pupil being the first to laugh heartily at the sight. As Guilmant remarked afterward, "such exaggeration is to be avoided; first, because it is unnecessary and disturbing, not to say ridiculous, and, second, because it is wasting a great deal of energy." At the conclusion of the lesson Guilmant delighted us all by playing in masterly style the Toccata and Fugue in C, in which he closed the fugue with a well-graded diminuendo to pianissimo. It was the first time I had heard this treatment of the close of the fugue and in his hands it was very effective.

• • •

A year later I met Guilmant for the last time. The occasion was a friendly gathering of a few pupils and friends at Meudon. It was a happy afternoon party, at which Mme. Guilmant and a daughter of the house presided at the tea and coffee pots. Before we parted Guilmant crowned the afternoon first by improvising—in which his fancy seemed as free as ever—and then by playing for us his eighth and last Sonata, which was then new.

Two years later his work was ended, but he has left with us the memory of a great organist, and a charming and gracious gentleman. A man of wide knowledge and culture, of elevated mind and life, he was indeed an ornament to our art and profession.

GUILMANT ORGAN SCHOOL

FIFTY-SECOND YEAR

Fall Term October 1, 1951

SUMMER COURSE

JULY 2 TO AUGUST 4, 1951

Catalogue

12 West 12th St., New York 11, N. Y.

A ROSE FROM SYRIA

SACRED HISTORICAL DRAMA WITH MUSIC

Based on the life of St. Ephraem

FOR PRESENTATION IN A CHURCH OR AUDITORIUM

BY JOSEPH W. CLOKEY

SOLI, CHORUS, ORGAN, CHILDREN'S CHORUS ELEVEN SPEAKING PARTS

Performing time 2 hours

For Further Information, Address

J. W. Clokey Box 431, CLAREMONT, CALIF.

SCHLICKER ORGANS

Schlicker Organ Co., Inc.

1530 Military Rd. Buffalo 17, New York

OBERLIN CONSERVATORY OF MUSIC

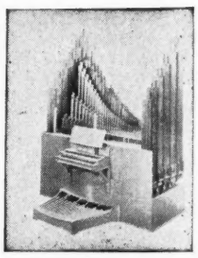
OBERLIN, OHIO

A Department of Oberlin College

Members of the Organ Faculty:

Fenner Douglass Irene Robertson

Grigg Fountain Leo Holden



MRS. ANN AULT

THE ST. PETERSBURG, FLA., Chapter enjoyed a covered dish supper in the educational building of Westminster Presbyterian Church June 8. Mrs. George E. Miller, organist of the church, was hostess and husbands and wives of members were special guests. The program was presented by Mrs. Ann Ault, the retiring dean, who reported on the Southeastern regional convention in Charleston, S. C.

The large attendance of colleague members at this last meeting of the 1950-51 season was a fitting expression of their appreciation of Mrs. Ault for her service to the chapter. During the two years of her leadership a membership of 200 has been reached. This includes forty-two colleagues and 158 subscriber members. The annual hymn festival has been established and this year was under the direction of Dr. H. Augustine Smith of Boston University. Dr. George William Volkel has appeared twice in recital. Edouard Nies-Berger and Ramona Beard have given recitals under the auspices of the chapter, and several programs have been presented by local members. Through Mrs. Ault's untiring efforts a branch has been established in Clearwater, Fla. Her most recent accomplishment was the organization of a Guild student group in Florida Southern College, Lakeland, under the supervision of Dr. Robert Gayler, dean of the organ department of the college.

The musical life of St. Petersburg has been greatly enriched by the activities of the Guild and we are anticipating valuable accomplishments under the leadership of our new dean, Mrs. Donald E. Putnam.

HELEN B. HENDERSON, Secretary.

GOWNS
PULPIT·CHOIR
CONFIRMATION
BAPTISMAL
DOCTORS
MASTERS
BACHELORS
CAPS GOWNS AND HOODS
EST. 1912
BENTLEY & SIMON
7 WEST 36 ST. · NEW YORK 18, N.Y.

Dennison Organ Pipe Co.
Reading, Mass.
We Specialize in
Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops
1847 1951

Claude L. Murphree
F.A.G.O.
University of Florida
GAINESVILLE :: FLORIDA

MARSHALL BIDWELL
Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

FRANK ULRICH BISHOP
First Congregational Church
Detroit, Mich.

ELIZABETH M. COMBS
Graduate of Peabody Conservatory
11 WEST TENTH STREET
NEW YORK 11, N. Y.
EXCELLENT PRACTICE FACILITIES

WILLIAM TEAGUE
Saint Mark's Episcopal Church
CENTENARY COLLEGE
SHREVEPORT, LOUISIANA

HERBERT J. AUSTIN
A.R.C.M., A.R.C.O.
Organist and Choirmaster
Trinity Episcopal Church
Portsmouth, Virginia

Kenneth Cutler
MUSIC DIRECTOR
Stations WILL and WIUC (FM)
THE UNIVERSITY OF ILLINOIS,
URBANA

EDWARD A.
HIGGINS
PIPE ORGAN BUILDER
Rural Route No. 5 Peoria 8, Ill.

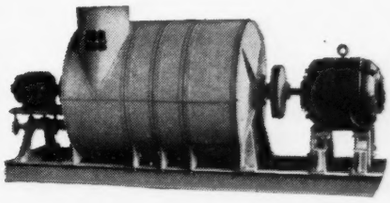
Rollo F. MAITLAND
Mus.D., FAGO
Instruction in Organ
and Creative Musical Expression
RECITALS
2129 Chestnut St., Philadelphia 3, Pa.

LAURENCE GAGNIER
Park College
Parkville Missouri

H. AUGUSTINE SMITH
Conductor, Lecturer
(Church Music)
Boston University, Boston 16, Mass.

Arthur C. Becker, Mus. D., A. A. G. O.
Lessons in Organ and Service Playing
De Paul University School of Music
64 E. Lake Street, Chicago

FOR A MORE DEPENDABLE WIND SUPPLY



Specify a
KINETIC BLOWER

The famous Kinetic represents many years of continual improvement on a superior basic design. You can depend on it to deliver a constant, sure wind supply throughout many years of service

The Kinetic performs quietly, coolly, and uses little current. All-metal construction prepares it for long life. It is designed so that any number of stages or fans can be assembled from stock parts to suit special requirements.

A built-in rotating all-angle outlet makes extra pipe and elbow connections unnecessary. Further, the blower's parts are easily installed, adjusted, or lubricated without special tools.

No wonder the Kinetic is unquestionably the leader in its field!

Model and price list now available! Write:
KINETIC BLOWERS
DIVISION M. P. MÖLLER, INC., HAGERSTOWN, MD.

EDGAR S. KIEFER TANNING CO.
(HAND LEATHER DIVISION)
Tanners of
LEATHER FOR THE PIPE ORGAN AND
MUSICAL INSTRUMENT TRADES
Send for Samples. Phone FRanklin 2-0082
223 WEST LAKE STREET CHICAGO, ILLINOIS

JEROME B. MEYER & SONS, INC., MFRS.
QUALITY ORGAN PIPES
Pipes Scientifically Scaled, Artistically Voiced. Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.
Milwaukee 7, Wisconsin

ARTHUR RHEA
Organist - Choirmaster - Recitalist
BRUTON PARISH CHURCH
WILLIAMSBURG, VIRGINIA

School of Music
UNIVERSITY OF REDLANDS
LESLIE PRATT SPELMAN, Ph.D., F.A.G.O.
MARGARET WHITNEY DOW, M.S.M., F.A.G.O.

MAYLAND
CHIMES & HARPS
Since 1866
54 WILLOUGHBY ST.
BROOKLYN NEW YORK

HAGERSTOWN ENGRAVING & STAMPING COMPANY
Manufacturers of
Stop Knobs, Rods, Stop Keys, Tilting Tablets, Pistons and all other Ivory and Imitation Ivory parts for the Organ Builder, and repairman.
Plastic Injection Moldings.
Quotations on any quantities.
235 E. FRANKLIN ST.
HAGERSTOWN, MD.

Study in your own home

Now is the time to add to your musical knowledge. Now is the time to improve your ability as a choir director and choral conductor. For nearly half a century the UNIVERSITY EXTENSION CONSERVATORY has been successfully training PROFESSIONAL musicians. We are the only home study school offering all courses leading to a Bachelor of Music Degree. Our new Choral Conducting course covers the subject from A to Z—from basic principles right on through program building and even radio broadcasting! Send for illustrated lessons and outline of course.

UNIVERSITY EXTENSION CONSERVATORY
Dept. E-305, 28 E. Jackson, Chicago 4, Ill.

Name..... Age.....
Street.....
City..... State.....
Are you teaching?.....

VAN HULSE DESIGNS REUTER FOR TUCSON

WILL BE LARGEST IN STATE

Organ Installed at SS. Peter and Paul Church to Be Dedicated in Fall—Antiphonal and Bombarde Divisions Planned.

A three-manual Reuter, the largest church organ in the state of Arizona, has been installed in SS. Peter and Paul Church, Tucson, Ariz. Installation of what will ultimately be a 3,600-pipe instrument was completed in time for services June 29. The dedication will be in the fall.

Stop specifications of the organ were drawn up by Camil Van Hulse, composer and organist of SS. Peter and Paul, who patterned the design after European models. The instrument was installed and finished by David McDowell, Tucson organ builder.

As it stands, the organ has 1,800 pipes, thirty-eight stops and twenty-two couplers. When finished it will have an additional seventeen stops and 1,800 more pipes, making a total of seventy-seven tablets in the console. There are twenty-seven stop movement controls. When the instrument is completed it will include an antiphonal organ and a floating bombarde division. The latter division will be playable from the great manual and the pedals.

The stop specifications are as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 49 notes.
Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 85 pipes.
Octave, 4 ft., 61 pipes.
Wald Flöte, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.

SWELL ORGAN.

Gedeckt, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Principal, 4 ft., 73 pipes.
Gedeckt, 4 ft., 73 pipes.
Nasard, 2⅔ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Tierce, 1⅗ ft., 61 notes.
Fourniture, 4 ranks, 244 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Gemshorn, 16 ft., 49 notes.
Open Diapason, 8 ft., 61 pipes.
Rohr Gedeckt, 8 ft., 73 pipes.
Gemshorn, 8 ft., 61 notes.
Quintadena, 8 ft., 61 pipes.
Unda Maris, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 notes.
Quinte, 2⅔ ft., 61 notes.
Gemshorn, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

BOMBARDE ORGAN.

Octave, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Mounted Cornet, 3-4 ranks, 220 pipes.
Bombarde, 16 ft., 61 pipes.
Bombarde, 8 ft., 61 pipes.
Bombarde, 4 ft., 61 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 pipes.
Gemshorn, 16 ft., 12 pipes.
Open Diapason, 8 ft., 32 notes.
Bourdon, 8 ft., 12 pipes.
'Cello, 8 ft., 32 pipes.
Dolce Flute, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Gemshorn, 4 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 32 notes.

MRS. ALBERT J. STROHM DIES; WIFE OF CHICAGO ORGANIST

Rachel Holding Strohm, wife of Albert J. Strohm, Chicago organist, died July 4. Mr. Strohm has been for thirty-seven years the organist and choirmaster of St. Paul's Church-by-the-Lake. He is also organist at Temple Menorah and is on the faculty of the Midwestern Conservatory. Mr. and Mrs. Strohm were married in 1915. Surviving Mrs. Strohm are her husband, a daughter, Mrs. Amy S. Campbell; a son, Albert J. Strohm, Jr., a sister and two grandchildren. Funeral services were held July 6 at St. Paul's Church-by-the-Lake.

Announcing . . .

THE FIRST PUBLICATION OF

THE SELECTED WORKS of JOHANNIS CABANILLES (1644-1712)

These pieces by the one-time Organist at the Cathedral of Valencia, Spain (1665), were just recently discovered by the eminent Abbe Hyginii Angles in the Barcelona Library. Quaint charm of modal harmonies assures them a permanent place on recital programs.

Three volumes, $3.00 each.

WORLD LIBRARY OF SACRED MUSIC
CATHOLIC REPERTORY SERVICE
1846 WESTWOOD AVENUE • CINCINNATI 14, OHIO

A New Organ Collection of Original Pieces

by

AMERICAN COMPOSERS

Meditation on Amazing Grace.....Claude Murphree
Elegie.....Edith Lang
Cradled 'Neath the Stars.....Alfred H. Johnson
Prelude; Postlude.....Joseph J. McGrath
Morning Prelude.....Bach-Goldsworthy
Pange Lingua.....Louis L. Balogh
No. 8610 Price $2.00

J. FISCHER & BRO. NEW YORK 18, N. Y.
119 West 40th Street

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

GRACE LEEDS DARNELL
F.A.G.O.
JUNIOR CHOIRS
304 Lindsay St.,
High Point, N. C.

NEWELL ROBINSON
F.A.G.O., C.H.M.
Organist Choirmaster
Grace Church
Mount Airy Philadelphia, Pa.

JOHN HARMS
F.A.G.O.
John Harms Chorus of New York
Trinity School, 139 W. 91st, New York 24
St. Paul's Church, Englewood, N. J.
Bergen Choral Society
76 Spring Lane, Englewood, N. J.

ANNA SHOREMOUNT RAYBURN,
F.A.G.O., Ch.M.
RAY B. RAYBURN, Mus.M.
318 78th St., Brooklyn 9, N. Y.
Complete training for the church musician. Preparation for the examinations of the American Guild of Organists

GEORGE L. GANSZ
Lehigh University
Bethlehem, Pa.

Charles Dodsley Walker

ARPARD E. FAZAKAS
Church Organ Builder
1 Cathedral Avenue
Nutley, New Jersey
Established 1917

SEARLE WRIGHT
F.A.G.O.
Recitals — Instruction
Chapel of the Incarnation
New York City

JOHN GLENN
METCALF
M. MUS, A.B., A.A.G.O.
Texas Christian University
Fort Worth, Texas
RECITALS INSTRUCTION

Julian Williams
St. Stephen's Church
Sewickley, Pa.
— RECITALS —

FRANK CEDRIC SMITH, LTCL
CH.M.
GRACE CHURCH
Newark, N. J.

GEORGE WM. VOLKEL
SAC. MUS. DOC., F.A.G.O.
All Angels' Church
New York City
Faculty, School of Sacred Music, Union Theological Seminary, N. Y.
Organist, Chautauqua Institution, Chautauqua, N.Y.
RECITALS INSTRUCTION

For Better Pipe Organ Service
in
Metropolitan Area of Chicago
Consult
D. S. WENTZ
1104 West 59th St., Chicago 21, Ill.
Telephone: WAlbrook 5-0534
A complete stock of parts available for all makes of organ

Duncan Phyfe
The Choate School
Wallingford, Conn.

ROBERT N. NEWCOMB
Organist and Choirmaster
BOY CHOIRS
Director—Camp Lawton
Camp for Choir Boys
ST. PAUL'S EPISCOPAL CHURCH
Minneapolis, Minnesota

T. Curtis Mayo
Mus.M., F.A.G.O.
ORGAN RECITALIST
University Organist, Texas State University, Houston 4, Texas
Organist and Choirmaster, St. Luke's Episcopal Church, Houston 4, Tex.
Special Representative, Kilgen Organ Company

August
MAEKELBERGHE
Detroit

ALYCE LAVINIA MEINE
ORGANIST
Eighth Church of Christ, Scientist
CHICAGO

EDWARD G. MEAD
F.A.G.O.
Miami University
Organist-Choirmaster
Memorial Presbyterian Church
Oxford, Ohio
RECITALS

MAURICE GARABRANT
M.S.M. — F.T.C.L. — MUS. DOC.
Organist and Director of Music
Christ Church Cranbrook
BLOOMFIELD HILLS, MICHIGAN

Katharine Fowler, M. Mus.
McKinley High School
Washington, D. C.

GLEN C. STEWART
M. Mus.
Alma College
Alma, Michigan

Noted Works Heard at U. of C.

The recital by Frederick Marriott July 10 at Rockefeller Chapel, University of Chicago, was especially notable because of the inclusion of some of the highest ranking literature in the organ repertory —music which has been absent from recitals in Chicago in recent months. We refer particularly to the Roger-Ducasse Pastorale and to the Buxtehude "Morgenstern Fantasie." The probable reason why the former work appears so seldom on programs is its technical difficulty. Surely this monumental composition, written about twenty-five years ago and called by some authorities "the only genuine impressionistic piece for organ," merits a more prominent place on American programs. And of course the large Skinner organ at Rockefeller Chapel, which offers extraordinary possibilities for "color registration", is a nearly perfect instrument for such a piece as this. Mr. Marriott took full advantage of the "ideal music for ideal organ" setup and the result was remarkable.

Buxtehude's delightful and musically profound treatment of Nicolai's Epiphany hymn, "Wie schön leuchtet der Morgenstern," may be said to represent the kind of high-water mark attained in other "schools" of stylistic concept by such works as Bach's Passacaglia, the Variations from Mendelssohn's Sixth Sonata, Franck's E major Chorale, Reger's Fantasie on "B-A-C-H" and Dupré's Variations on a Noel. Mr. Marriott gave it the treatment it deserves.

The Hindemith Sonata 3 is so different from the composer's other works for organ and is so reminiscent of what we like to call "organ chamber music" that we wonder if it was not intended for a smaller chamber-type instrument (by which we do *not* mean an organ bottled up in a swell chamber—quite on the contrary.) It possesses a distinct charm, especially in the third movement, not in any way akin to the Reger-like bombasts of Sonata 1 nor to the *concerto grosso* structure of Sonata 2.

Bach's great trilogy on "O Lamm Gottes unschuldig" is music of such deep emotion that one hardly need more than play the right notes to make it a success. Mr. Marriott chose a satisfactory compromise between a strict and a free interpretation.

Other numbers on the program were these: Prelude and Fugue in D minor (Dorian), Buxtehude; Toccata in F major and Andante from Trio-Sonata 4, Bach, and Finale from Seven Pieces, Dupré. M. Dupré's difficult etude in no way daunted this hearty performer. A large and obviously pleased audience was present.

J. S. D.

MUSIC HAS IMPORTANT ROLE AT PRESBYTERIAN ASSEMBLY

Music played an important role at the 163d General Assembly of the Presbyterian Church, held in Cincinnati May 22 to 30. Chester E. Morsch, S.M.M., minister of music of the Seventh Presbyterian Church of that city, was chairman of the music committee, which included Lucile Meyer, F.A.G.O., College Hill Presbyterian Church; Margaret Taylor, Mount Auburn Presbyterian Church; Hubert Kockritz, Immanuel Presbyterian Church, and C. M. Reeves, a member of Knox Presbyterian Church.

The musical highlight of the assembly was the singing of the massed choir at the ecumenical service May 27. Dr. Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church, New York, directed the choir and instruments in a performance of his anthem "Great and Glorious Is the Name of the Lord." The great chorus was made up of singers from twenty-two local choirs and the choir of Hanover College, Hanover, Ind. Dr. Ruth Graham, S.M.D., director, formed an antiphonal choir. A brass quartet and timpani from the Cincinnati Symphony Orchestra, with Dr. Edward G. Mead, F.A.G.O., of Miami University, Oxford, Ohio, organist, and Chester Morsch, pianist, provided the instrumental music and accompaniments.

Immediately preceeding this service Dr. Dickinson was presented with a certificate of distinction from the Indiana Federation of Music Clubs as Indiana's man of the year in music for 1950. The presentation was made by Mrs. Harold B. Ogden.

Organists from Cincinnati who played at the assembly meetings are Margaret Taylor, Sears Pruden, Raymond Burt, Stanley Wolking, Carl Fudge, Betty Hoensch, Jeanne Birrell and Chester Morsch. Every evening of the assembly a popular meeting was held for which there was special music. Choirs which participated at these meetings were from various colleges and churches. A special feature of this General Assembly was the "hymn sing" conducted by the Rev. Frederick Miller, B.D., S.M.M.

Sunday morning, May 27, the assembly commissioners attended church in Cincinnati. Since the Seventh Presbyterian was the host church, the newly-elected moderator, the Rev. Harrison Ray Anderson, minister of the Fourth Presbyterian Church in Chicago, was the preacher. The Seventh Church choir under the direction of Chester Morsch sang.

ROLAND POMERAT of Springfield, Mass., has been appointed visiting carillonneur of Trinity College for the summer session. Mr. Pomerat, who is playing a series of bell recitals on Wednesdays at 7:15 p.m., July 11 to Sept. 12, is organist of Christ Church Cathedral and carillonneur of Trinity Church, both in Springfield.

ARDEN WHITACRE
The University of Texas
St. David's Episcopal Church
Austin, Texas

PIPE ORGAN Parts and Supplies
For repairing, modernizing and enlarging pipe organs
ORGAN SUPPLY CORPORATION
540-550 E. Second St. Erie, Penna.
Member of the Associated Organbuilders of America

SCHANTZ PIPE ORGANS
SYLVESTER E. KOHLER
3292 Illinois Ave.
Louisville 13, Ky.

DONALD H. HEATH, M. MUS.
ORGANIST AND CHOIRMASTER
ST. MARK'S EPISCOPAL CHURCH
EVANSTON, ILL.

CLARENCE MADER
Recitalist - Teacher
Immanuel Presbyterian Church
Los Angeles, Calif.

Orrin Clayton Suthern II
Organist-Conductor
Lincoln University
Pennsylvania

TOM MARILYN RITCHIE
MIDLAND COLLEGE
FREMONT, NEBRASKA

Harold Schwab
Boston, Mass.

MARTIN W. BUSH, F.A.G.O.
First Central Congregational Church
Head Music Dep't, University of Omaha, Nebr.

Edw. A. Hillmuth, Jr.
Organist & Choirmaster
ST. PETER'S CHURCH
Essex Fells, N. J.
ADDRESS:
57 Luddington Rd. - West Orange, N.J.

LILIAN CARPENTER
F.A.G.O.
THE JUILLIARD SCHOOL OF MUSIC
JUILLIARD SUMMER SCHOOL
120 Claremont Ave., New York City 27

GARRETSON
Buffalo, N. Y.
Helen Townsend, A.A.G.O. (Chm.)
Organist and Choirmaster
First Presbyterian Church, East Aurora, N. Y.
DeWitt C., A.A.G.O. (Chm.)
St. Paul's Cathedral — Buffalo Seminary

LINDSAY LAFFORD
F.R.C.O. (CHM.), F.A.G.O., F.T.C.L., L.R.A.M., A.R.C.M., M.R.S.T.
Director, Department of Music
Hobart and William Smith Colleges
Geneva, New York

ETHEL SLEEPER BRETT
Organist and Recitalist
First Methodist Church, Sacramento, Cal.

Arthur Jennings
Recitals
UNIVERSITY OF MINNESOTA
Plymouth Church
Minneapolis, Minnesota

PIPE ORGANS
MAINTENANCE
REBUILDING
ADDITIONS
REPAIRS
TUNING
BY
FACTORY TRAINED ORGAN MECHANICS
RELIABLE AND DEPENDABLE SERVICE
BOHN ORGAN COMPANY
Fort Wayne 8, Indiana
Phone E-1202

GRIGG FOUNTAIN
Oberlin Conservatory of Music
St. Paul Lutheran Church
CLEVELAND

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

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

RALPH A. HARRIS, D. Mus.
University of Miami
Florida

GEORGE NORMAN TUCKER
MUS. BAC.
SAINT PAUL'S CHURCH
STEUBENVILLE, OHIO
—INSTRUCTION—

FRANK K. OWEN
ST. LUKE'S EPISCOPAL CHURCH
KALAMAZOO, MICHIGAN
AUTHOR OF "A CHOIRBOY'S HANDBOOK"

Programs of Organ Recitals of the Month

Lilian Carpenter, F.A.G.O., New York City—For a recital May 25 at St. John's Episcopal Church in Larchmont, N. Y., Miss Carpenter chose the following selections: Allegro, Second Concerto, Vivaldi-Bach; Chorale Preludes, "Nun Komm' der Heiden Heiland," "In dulci Jubilo," "Herzlich thut mich verlangen" and "Heute Triumphiret Gottes Sohn," Bach; "Jesu, Joy of Man's Desiring," Bach; Third Chorale, Franck; Chorale Prelude, "Es ist ein Ros' entsprungen," Brahms; "L'Organo Primitivo," Yon; "I Am Black But Comely" and Toccata on "Ave Maris Stella," Dupré; Chorale, Jongen; "Divertissement" and Berceuse, Vierne; Finale, Third Symphony, Vierne.

Carl Weinrich, Princeton, N. J.—Dr. Weinrich's recital at the Second Presbyterian Church, Kansas City, June 17 was one of a series of musical events under the auspices of the University of Kansas City. For his program Dr. Weinrich chose the following: Prelude and Fugue in E major, Lübeck; Twelve Variations on "Why Dost Thou Afflict Thyself, My Soul?" Scheidt; Passacaglia and Fugue in C minor and Chorale Preludes, "Wake, Awake! the Voice Is Calling," "My Soul Doth Magnify the Lord" and "Comest Thou Now, Lord Jesus, from Heaven to Earth," Bach; Chorale in B minor, Franck; Two Pieces for Mechanical Clock, Haydn; Chorale, Sessions.

Dr. George William Volkel, New York City—Dr. Volkel will continue his summer recitals in August at Chautauqua, N. Y. These are to be on four Thursday afternoons at 4 o'clock and one Sunday afternoon at 3 o'clock. The recitals will be given in the large amphitheater. The program for Aug. 2 will be as follows: Fantaisie in A major, Franck; Three Pieces in Free Style, Vierne; Sonata on the Ninety-fourth Psalm, Reubke.

Dr. Volkel will play these numbers Aug. 9: Sonata in C minor, Baldwin; "Londonderry Air,"; "Will-o'-the-Wisp." Nevin; "Afternoon of a Faun," Debussy; Three Burgundian Sketches, Mulet.

For his Aug. 16 recital Dr. Volkel has chosen: Toccata in F major and Trio-Sonata in D minor, Bach; "Romanza" from Symphony 4, Vierne; "The Tumult in the Praetorium," deMaleingreau; Cantabile, Jongen; "The Brook," Dethier.

The program for Aug. 23 is as follows: Chaconne, Bach; Excerpts from "Water Music," Handel; "Evensong," Schumann; "Suite Gothique," Boellmann.

The last program by Dr. Volkel, on Aug. 26, is planned as follows: Fantasia in F minor, Mozart; Largo in D minor, Vivaldi; "Sportive Fauns" and "Drifting Clouds," d'Antalffy; Scherzo from Symphony 1, Vierne; "Sonata Eroica," Jongen.

Irene Robertson, F.A.G.O., Mus.D., Los Angeles—Dr. Robertson gave a recital at the First Baptist Church, Montgomery, Ala., May 29. Her program included these numbers: Prelude, Fugue and Chaconne, Buxtehude; Sonatina in F minor, Viola; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Concerto 4, Vivaldi-Bach; Three Pieces from "The Musical Clocks," Haydn; Grave and Allegro from Sonata on the Ninety-fourth Psalm, Reubke; Fantaisie, Franck; "Divertissement," Vierne; "Nocturne at Sunset," DeLamarter; Toccata, Haines; Variations on a Noel, Dupré.

Maria Kjaer, Seattle, Wash.—Mrs. Kjaer gave an alumni day recital June 2 at the Western Washington College of Education, Bellingham. This was the first recital on the three-manual organ in the new auditorium, which will be dedicated soon. Included on Mrs. Kjaer's program were the following numbers: Fantasie and Fugue in G minor, Bach; Two Trumpet Tunes and Air, Purcell; "Vermeland," Hanson; "Eclogue," DeLamarter; "Piece Heroique," Franck; "Le Jardin Suspendu," Alain; Fugue and Finale from Sonata on the Ninety-fourth Psalm, Reubke.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix, Duke University organist, played the following numbers at the university chapel July 1: "Carillon," Vierne; Chorale Prelude on "How Brightly Shines the Morning Star," Buxtehude; Fantasie and Fugue in G minor, Bach; Chorale Prelude, "Wir wollen alle fröhlich sein," Pepping; Prelude on "Rhosymedre," Vaughan Williams; Fugue in G minor, Dupré.

H. Winthrop Martin, Wellesley, Mass.—The following organ selections were played by Mr. Martin for recent services at the Wellesley Congregational Church: "Benedictus," Reger; Communion, Foote; "Cortege Joyeux," McKay; Spring Song, Shelley; Improvisation on "Beatitudo," Verrees; Finale, Symphony 6, Widor; "Dialogue," Sonata I, Becker; "Basse et Dessus de Trompette," Clerambault; "Credo in Unum Deum," Titcomb; Toccata, Walond; Arioso, Sowerby; Toccata, Andriessen. On National A.G.O. Sunday this music was used: Prelude on "Festal Song," Bingham; Cathedral Prelude, Clokey; anthems: "The King's Highway," D. McK. Wiliams, and "O Praise the Lord," Francis Snow; "Toccata Festiva" ("In Babilone"), Purvis.

Vincent E. Slater, Fort Wayne, Ind.—In short pre-service recitals July 1, 8 and 15 at Plymouth Congregational Church Mr. Slater played the following: Pavane from "The Earle of Salisbury," Byrd; Adagio, "Suite Modale," Peeters; Meditation on "Picardy," Sowerby; "Priere a Notre Dame," Boellmann; Allegro, Concerto in A minor, Vivaldi-Bach; Andante, "Symphonie Gothique," Widor, "Trumpet Dialogue," Clerambault; "Paduana Hispanica," Sweelinck; "Hark! a Voice Saith All Are Mortal," Bach.

Robert Knox Chapman, Bethlehem, Pa.—Mr. Chapman was guest recitalist at the Washington Cathedral June 3. His program was as follows: Prelude and Fugue in A major, Walther; Chorale Prelude, "Nun komm. der Heiden Heiland" and Prelude and Fugue in G major, Bach; "Legend," Noble; Three Preludes, Bloch; "Cortége et Litanie," Dupré.

Robert M. Webber, Evanston, Ill.—Northwestern University presented Mr. Webber in his postgraduate recital July 18 at the Casavant organ in Lutkin Hall. The program was shared with a voice student, Warren Flath, baritone. Mr. Webber's numbers were the following: Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Arabesque, Vierne; "Primavera" and "Florentine Chimes," from "Harmonies of Florence," Bingham.

Mrs. Reginald Hamlin, A.A.G.O., Burlingame, Cal.—Mrs. Hamlin gave a recital July 15 at the Church of St. Matthew in San Mateo, Cal. Her program was as follows: Three Chorales, Dupré, Bossi and Bach; "Cathedral" Prelude and Fugue, Bach; "Consolation," Bonnet; "Offertoire," Vierne; "The Bells of Aberdovey," Williams; "Praised Be God," Willan.

David Schaub, Oakland, Cal.—A recital was given by Mr. Schaub at the First Congregational Church July 1. His program: Fantasie in F minor, Mozart; Six "Schübler" Chorale Preludes, Bach; Prelude and Fugue in B minor, Bach; "Ut Queant Laxis," de Cabezon; Noel, d'Aquin; Sonata, Milhaud.

Robert Scoggin, Lubbock, Tex.—Mr. Scoggin was the featured performer in a twilight music hour at Texas Technological College June 17. He played: Chorale Preludes, "A Mighty Fortress" and "O God, Have Mercy upon Me" and "Fugue a la Gigue," Bach; Two Sonatas for organ and strings, Mozart; Toccata for Pedals, "Deck Thyself," Bedell; "The French Clock," Bornschein; "Clair de Lune," Karg-Elert; Toccata, Farnam. Mr. Scoggin was assisted by his wife and a string quartet.

Mr. Scoggin played a group of numbers at a choral concert by the college summer choir July 11. He included these: "Psalm 19," Marcello; Sonatina from "God's Time Is Best," Bach; Flute Solo, Arne; "Ave Maria," Guilmant; "Harmonies du Soir," Karg-Elert; Toccata on a French Psalm-tune, Norman Z. Fisher.

George Frederick Hamer, Mercersburg, Pa.—Mr. Hamer gave a recital at Mercersburg Academy June 3. Included on his program were these numbers: Overture to the "Occasional Oratorio," Handel; "The Cathedral at Night," Marriott; Symphony 1, Maquaire; "Litanies," Alain; Toccata and Fugue in D minor, Bach; "Belgian Mother's Song," Courboin; "Carillon," Mulet.

Louis S. Brewer, Baton Rouge, La.—The school of music of Louisiana State University presented Mr. Brewer in a graduate recital June 16. His program consisted of the following: Chorale Preludes, "A Saving Health" and "I Call to Thee, Lord Jesus Christ," Bach; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Allegro Vivace from Symphony 5, Widor; "Requiescat in Pace," Sowerby; "In Paradisum," Daniel-Lesur; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

L. D. Burkett, Jr., Baton Rouge, La.—Mr. Burkett gave a graduate recital at Louisiana State University June 8. He played these numbers: "Grand Jeu," DuMage; "How Brightly Shines the Morning Star," Pachelbel; "Benedictus," Couperin; "Noel sur les Jeux d'Anches sans Tremblant," d'Aquin; "In dulci Jubilo," "The Old Year Now Hath Passed Away" and Fugue in E flat, Bach; Fantasie in F minor, Mozart; "I Am Black but Comely," Dupré; "Chant de Paix" and "Chant Heroique," Langlais.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown's recital at the Spreckels Organ Pavilion July 29 inlcuded the following numbers: Fugue in C minor and "Jesus, Joy of Man's Desiring," Bach; Intermezzo and Scherzo, Dickinson; Offertory in A flat major, Read; Overture, Rossini; Concert Rondo, Weber; Selections from "Aida," Verdi.

For his recital July 2 Mr. Brown chose the following: Overture to "Semiramide," Rossini; "Anvil Chorus," Verdi; "In Fairyland," Stoughton; Chorale in A minor, Franck; Meditation, Massenet; "To a Humming-Bird," MacDowell; "Pomp and Circumstance," Elgar.

Nancy Klingensmith, Tulsa, Okla.—Miss Klingensmith, 17-year-old pupil of Jeanne Gentry Waits at the University of Tulsa, gave a recital May 17 at the First Presbyterian Church, Sapulpa, Okla. Miss Klingensmith is assistant organist at that church. Her program, which was played from memory, was as follows: "Psalm 18," Marcello; "Le Prologue de Jesus," Traditional-Clokey; Prelude and Fugue in E minor and "O Sacred Head Surrounded," Bach; "Piece Heroique," Franck; "Suite Gothique," Boellmann; "Comes Autumn Time," Sowerby; "Dreams," McAmis; Toccata on "O Filii et Filiae," Farnam.

F. Carroll McKinstry, Great Neck, N. Y.—The last in a series of monthly recitals was played July 1 by Mr. McKinstry at the Community Church. His program was: Sonata No. 6, Mendelssohn; Trio-Sonata No. 6, Bach; Chorale in A minor, Franck; Sonata on the Ninety-fourth Psalm, Reubke.

Claude Murphree, F.A.G.O., Gainesville, Fla.—A recital in honor of the graduating seniors and their families was given June 10 at the University of Florida by Mr. Murphree. He played: Rondo in G, Bull-Ellsasser; Arioso in G, Bach; Fantasie in F minor, Mozart; "Easter Spring Song," Edmundson; "The Brook," Dethier; Meditation on "Amazing Grace" and Toccata on "How Firm a Foundation," Murphree; "Scotch Fantasia," Macfarlane; Preludes on "Ton-y-Botel" and "Tallis' Canon," Purvis; "Evensong," Martin; Concert Variations, Bonnet.

CHESTER E. MORSCH CLOSES BUSY SEASON IN CINCINNATI

Chester E. Morsch, S.M.M., minister of music of the Seventh Presbyterian Church in Cincinnati, Ohio, has concluded a busy musical season at the church. The following special services have been a part of the year's program:

Nov. 5—"A German Requiem," Brahms. Violin and organ accompanied soloists and choir.

Dec. 17—"Christmas Oratorio," Bach. Two violins and organ, soloists and chancel choir.

March 11—Lenten and Easter portions of Handel's "Messiah." Organ recitals were played Wednesday evenings during the Lenten season.

March 18—Palm Sunday choral vespers, with children's and chancel choirs, two violins and organ. Unusual processional and recessional effects were worked out.

March 23—"The Crucifixion," Stainer.

April 29—"Canticle of the Sun," by Mrs. H. H. A. Beach. Soloists, chancel choir, two violins, 'cello and organ.

June 10—Children's day morning service conducted entirely by the children and youth, with special music sung antiphonally by the entire church school and the chancel choir. Franck's "Psalm 150" was sung with trumpet and toy percussion instruments. A symposium on the church, composed and delivered by church school pupils, included congregational singing of hymns of the historical periods of the church. Mrs. Morsch is the director of Christian education and with her husband she worked out a unique and interesting service with the entire congregation of children, adults and choir participating.

SETH BINGHAM
Teacher of Church Musicians
Professor Bingham's pupils hold many distinguished positions as organists, composers, teachers, choral and orchestral conductors.
Just published (Witmark):
VARIATION STUDIES
for
ORGAN
(Price $1.50)
Choral Canon Pizzicato
Duo Staccato Trio
Organum-Plenum Embellishment
Dialogue Dissonance Arpeggio
May be ordered through your local dealer
921 Madison Ave.
New York City

STANDAART
the
"TWENTIETH CENTURY AMERICAN ORGAN"
built by
STANDAART ORGAN COMPANY, INC.
SUFFOLK **DR. ADRIAN STANDAART, President** **VIRGINIA**

THE HYMN SOCIETY OF AMERICA, INC.

President—The Rev. Deane Edwards, New York.
Chairman Executive Committee—William Watkins Reid.
Corresponding Secretary—J. Vincent Higginson, 140 East Second Street, Brooklyn 18, N.Y.
Recording Secretary—Dr. Lindsay B. Longacre.
Librarian—William W. Rockwell, D.Th., New York.
Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.
Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 297 Fourth Avenue, New York 10, N. Y.
Headquarters—297 Fourth Avenue, New York 10.

The last decade has witnessed a phenomenal growth in the hymn festival movement across the country. This is due in large measure to the work of the Hymn Society of America and is part of a determined effort to make hymns come into their own in the musical life of our churches.

The present year's celebration of the 400th anniversary of the Genevan Psalter of 1551 has attracted widespread interest, both from the clerical and from the musical departments. When the celebration was outlined the underlying purpose was to see that the Genevan Psalter music be emphasized in the commemoraton of Reformation Sunday, Oct. 29, 1951. There is a rich mine of materials suitable for services, festivals and all types of observances.

◆ ◆ ◆

We were pleased to participate recently in a festival at the First Presbyterian Church of Goshen, N. Y., in which the choirs of the Hudson, N. Y., Presbytery joined to produce the first festival of this kind ever held in the history of the community. The minister, the Rev. P. Arthur Brindisi, and the organist, Miss Eleanor Del Turco, arranged the festival in the face of obstacles and the net result was more than gratifying to them and the congregation. Massed choirs effectively sang Holst's "Turn Back, O Man" as the service climax. Here was an example of what a *small* church could do—with severe limitations in facilities—as a part of the nationwide celebration of the Psalter anniversary.

◆ ◆ ◆

Monday Morning, the weekly Presbyterian ministers' magazine, is edited by Dr. Walton W. Rankin, himself no mean hymnologist. For several weeks there have been appearing installments of a Biblical text index of the current Presbyterian Hymnal. It shows minute study and careful editing. An index of this kind is an invaluable aid to the minister who desires to make his hymns meaningful to those who sing them. Such an index will also be of great value to organists who use hymns for prayer responses, anthems or otherwise in the service.

◆ ◆ ◆

The year 1952 will mark the thirtieth anniversary of the founding of the Hymn Society of America. The anniversary will provide the theme for the year's celebrations across the nation, as tribute is paid to the American contribution to the church's song, especially during the present century, and with emphasis on the last thirty years. The Hymn Society has gone a long way since its early days, at which time it was virtually a New York organization. With the intervening years the organization has literally become a national one and it promises to exert even greater influence during the coming years.

The principal event of the anniversary year will be the annual meeting of the society, which will be a three-day convocation in New York City May 16-18. A great hymn festival in St. Bartholomew's Church May 18 will be the climax. Members and friends of the society are urged to plan now to attend the festivities and to mark the anniversary at their morning services on that day.

GEORGE LITCH KNIGHT.

PATRICIA ENSLEY

"MUSIC UNDER THE STARS" is the title of a series of Sunday and Thursday evening organ recitals in the Franke Park Outdoor Theater, Fort Wayne, Ind. Arthur Thomas, F.A.G.O., organist and choirmaster of Trinity Episcopal Church and well-known radio organist, is the recitalist and program director. He is regularly assisted by Patricia Ensley, young soprano. A model 10 Baldwin electronic organ has been installed for these programs, which are free to the public. Guest artists frequently assist Mr. Thomas and Miss Ensley. The series is proving to be very popular among the citizens of Fort Wayne and nearby towns.

BIG AEOLIAN-SKINNER ORGAN OPENED IN BEVERLY HILLS

Eugene Alders, organist of the First Church of Christ, Scientist, Beverly Hills, Cal., gave opening recitals on the large four-manual Aeolian-Skinner organ at that church July 12 and 13. This instrument, the installation of which was begun in February and has just been completed, is one of the largest in southern California. There are six divisions, eighty-two ranks and 4,777 pipes.

Capacity audiences of more than 1,200 people were present for both of Mr. Alders' recitals. He chose for his program the following numbers: "Come, Blessed Rest," "In dulci Jubilo" and Toccata and Fugue in D minor, Bach; Three Preludes on American Hymn-tunes, Purvis; "The Little Shepherd," Debussy; Adagio from Chorale in A minor, Franck; "Fountain Reverie," Fletcher; "Where Wild Judea Stretches Far," Stoughton; "The Musical Clocks," Haydn; "Dreams," McAmis; Trumpet Voluntary, Purcell.

REUTER FACTORY UNHARMED BY RAGING KANSAS FLOODS

Word has just been received from Lawrence, Kan., that the factory of the Reuter Organ Company has not been damaged in any way by the disastrous floods in that area, nor has it been necessary to interrupt production. The Reuter plant is in a location thirty feet above the flood line. Officials of the company have sent out this information in response to many inquiries which have been received from all parts of the country.

BETTY LOUISE LUMBY
M. MUS. F.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)

Donald
WILLING
Head of Organ Department
TRINITY UNIVERSITY
San Antonio
Texas

Ruth Barrett **Phelps**
THE FIRST CHURCH OF CHRIST, SCIENTIST
BOSTON

KEY CONTACT SHIFTERS — AN EXCLUSIVE CONSTRUCTIONAL FEATURE OF THE HAMMOND ORGAN

Due to the very large number of key and pedal switches which are used in modern two manual consoles, there is always a possibility that a particle of dust, lint, or other foreign material may become lodged between two switch contacts, thus causing some particular key to sound improperly. In many organs, the periodic cleaning of manual contacts is merely one of a large number of services regularly required. However, in the Hammond Organ, every possible precaution has been taken to keep this as well as all other service requirements at a minimum. In order to achieve this, the best materials are used throughout in its construction. All parts are fabricated using the most modern precision manufacturing techniques. Wood has been completely eliminated from the keyboard construction in order to overcome the otherwise adverse effects of varying humidity and temperature. There are no relays, multi-contact coupler switches, or other similar mechanisms used in its construction. The tone-generating system employs no vacuum tubes and requires no service whatsoever other than occasional oiling.

The Various Electrical Switches which are operated by the playing keys and pedals all have precious metal surfaces which are not subject to corrosion. There are no sparking contacts. These switches are all contained in a protective enclosure. In spite of all these precautions, however, an occasional particle of dust may prevent a switch from operating properly. To overcome this possible difficulty, an ingenious and patented system of *Key Contact Shifters* has been provided for each of the manuals and pedals.

How the Contact Shifter Works. Each key closes nine switch contacts onto nine corresponding "busbar" contacts, the latter being common to all the keys of the manuals. Located at the end of each manual and pedalboard is a *Key Contact Shifter* which, when turned, moves the nine busbars along the *entire length* of the keyboard and thus renews *all* the key contact surfaces. If the key is held down while the shifter is being moved, the contact, as well as the busbar, will be wiped clean.

In the great majority of Hammond Organ installations, it is unnecessary to ever touch the Key Contact Shifters for ten or even fifteen years. However, their provision insures that the organist can easily remove a particle of dust by himself without having to call a service technician or dismantle the organ in any way. We feel that this innovation in organ manual design is of vital importance in making sure that every Hammond Organ will, in fact, last a lifetime.

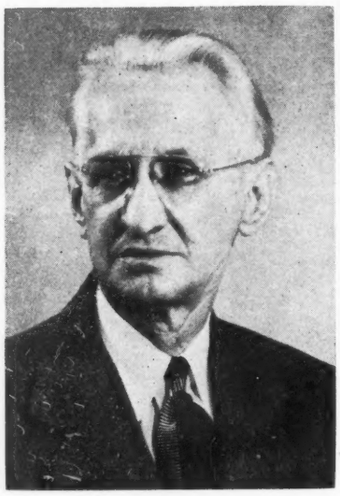
The Concert Model Hammond Organ is shown above. With its new Selective Vibrato System, full 32-note pedalboard, independent Solo Pedal Division controlled by eight stop tablets (pitches of 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. are available), and 18 preset combination keys, we feel that this instrument is outstanding in the concert organ field.

YOU ARE INVITED TO SEE AND PLAY
THE CONCERT MODEL ORGAN AT YOUR NEAREST HAMMOND DEALER'S

HAMMOND INSTRUMENT COMPANY
4227 W. DIVERSEY AVENUE, CHICAGO 39, ILLINOIS

Hammond Instrument Company, 4227 W. Diversey Avenue, Chicago 39, Ill.
Without obligation, please send me information on the Hammond Organ and the name of the nearest dealer.
Name .....
Street .....
City ..... Zone ..... State .....

PERCY M. LINEBAUGH



AT THE NINETY-THIRD ANNUAL commencement exercises of Susquehanna University June 4, Dr. G. Morris Smith, president of the university, conferred upon Professor Percy M. Linebaugh, director of the conservatory of music, the honorary degree of doctor of music.

In 1921 Dr. Linebaugh was appointed head of the organ department at the university. He succeeded the late Dr. E. Edwin Sheldon as director of the conservatory in 1948. Dr. Linebaugh, a native of York, Pa., earned his bachelor of science degree from Lebanon Valley College in 1917. He did graduate work at New York University and the Peabody Conservatory of Music in Baltimore and studied organ with the late Dr. E. Edwin Sheldon, J. Frank Frysinger, Ralph Kinder and Charles M. Courboin.

Dr. Linebaugh has served as organist at Trinity Lutheran Church, Selinsgrove, Pa., for the last twenty-four years and formerly served Zion Reformed Church in York and the Bloomsburg Lutheran Church. He helped design the three-manual Möller organ in the chapel at Susquehanna University. In addition to his duties as director of the conservatory of music and organist he teaches piano and theory at the university. One of his compositions for organ and piano was performed at the last concert of the year in the chapel June 3.

AEOLIAN-SKINNER BUILDING FOR GREENSBORO, N. C., CHURCH

A three-manual built by the Aeolian-Skinner Organ Company is scheduled for installation in September at the Church of the Covenant, Greensboro, N. C. This church is well-known in the Southern Presbyterian Assembly and it is one of Greensboro's older congregations. The stop specifications for the new organ will be these:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes.

SWELL ORGAN.

Contre Gambe, 16 ft., 12 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Prestant, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Cor Anglais, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Cor-de-Nuit, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nasard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Cromorne, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Quintaten, 16 ft., 32 notes.
Contre Gambe, 16 ft., 32 notes.
Principal, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Viole de Gambe, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.

CHESTER A. RAYMOND
PIPE ORGAN BUILDER
Specializing
Church Organ Rebuilding
25 Years Experience
4 Spring Street, Princeton, N. J.
P. O. Box 4041, Atlanta, Ga.
Member Associated Organ Builders of America

GOTTFRIED
ORGAN REBUILDING
MAINTENANCE
GUARANTEED NEW
AND USED ORGANS
CHIMES — AMPLIFIED
HARPS — BLOWERS
FLORIDA EAST
COAST REPRESENTATIVE
THE KILGEN ORGAN CO.
ST. LOUIS, MO.
HENRY A. GOTTFRIED
P.O. BOX 2991
WEST PALM BEACH, FLA.
AND
P.O. BOX 522, OLEAN, N. Y.

LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE
2899 Valentine Ave., New York 58, N. Y.
Telephone: SEdgwick 3-5628
Night and Day
Emergency Service—Yearly Contracts
Harps — Chimes — Blowers
Expert Overhauling
"An Organ Properly Maintained Means Better Music"

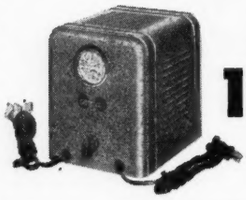
REED ORGANS
electrified
Quiet ¼ HP suction unit, easily installed inside any reed organ—Silent electric tremulant — All parts — Complete instructions. Write for full details.
SYLVAN K. KETTERMAN
214 W. Gilbert Muncie, Ind.

REUTER PIPE ORGANS
Geo. L. Hamrick
Southeastern Representative
2602 Acorn Ave., N.E., Atlanta 5, Ga.
Inquiries Solicited

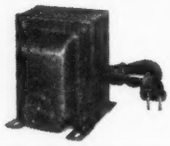
FRAZEE ORGAN COMPANY
South Natick, Massachusetts
Builders of Many Famous Organs since 1910
"Favorably Known for Frazee Tone"

HENRY L. ROXBEE & SON, MFRS.
Metal, Flue, and Reed
ORGAN PIPES
Scientifically scaled—Expertly made.
Masterfully voiced
1910 178 LOWELL ST., READING, MASS. 1950

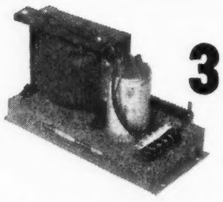
these 3 will take care of 99% of all organ power supply requirements



1 **Selenium Rectifier Unit Model 1510:** continuous capacity of 10 amperes and a selector switch providing a choice of approximately 5, 10 and 15 volts. Two or three of these units can be paralleled to provide 20 or 30 amperes for extra large organs.



2 **Stepdown Transformer:** permitting the 1510 rectifier unit to be operated from 208 to 230 volts A.C.



3 **Filter:** which can be added to the 1510 rectifier to eliminate hum or chatter where solenoids are worn or are of a type susceptible to ripple.

IN ADDITION . . . Green has worked out three standard circuits showing how the 1510 unit can be used for small organs, large organs, and for different AC supply voltages.

Complete Descriptive Literature and Prices are available for all of the above.

W. GREEN ELECTRIC COMPANY, INC.
SELECTRO-PLATERS AND ALL TYPES OF RECTIFIER EQUIPMENT
130 CEDAR STREET, NEW YORK 6, N. Y.
RECTIFIER ENGINEERS

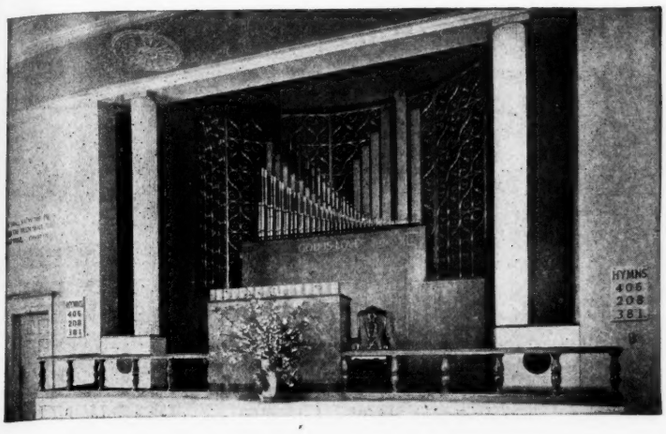
WESTMINSTER CHOIR COLLEGE
JOHN FINLEY WILLIAMSON, PRES.
ALEXANDER McCURDY
Head of Organ Department
PRINCETON, NEW JERSEY

ODELL ORGANS 1859
91 YEARS
J. H. & C. S. ODELL & CO.
Yonkers 4, New York
Architects and Builders of traditionally American Organs for four generations
Yonkers 5-2607

RAY BERRY
recitals
instruction
colorado springs

KLAUS SPEER
Head, Music Department
LINCOLN MEMORIAL UNIVERSITY
HARROGATE, TENN.
Available for organ recitals

Thomas H. Webber, Jr., A.A.G.O.
IDLEWILD PRESBYTERIAN CHURCH
MEMPHIS, TENNESSEE



The ORGOBLO IN CLEVELAND HEIGHTS, OHIO

This unusual organ installation was made in First Church of Christ, Scientist at Cleveland Heights in 1947. We illustrate the Great of this three manual Holtkamp instrument which is blown by a 1½HP ORGOBLO.

Spencer Orgoblos have been standard for Holtkamp Organs since 1904. Thousands of Orgoblos are used in churches, colleges and theaters. Quietness through smooth airflow, and high-efficiencies without surges at all loads, are Spencer features. Orgoblo demands a minimum of service attention.

392C

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER HARTFORD

The MAAS-ROWE *Symphonic Carillon*

Newest and greatest of tower bell instruments, the Maas-Rowe Symphonic Carillon is the only electronic carillon in which it is possible to vary the tonal coloring according to the harmony requirements. Note these specifications:

1. 50 to 98 bells, plus 13 pedal bells.
2. Two bells (1 major—1 minor) of identical pitch for each note.
3. Two manuals: 1 for major, 1 for minor tonality.
4. Beautiful console of minimum size.
5. Finest possible amplification, with sound coverages up to several miles.

Made by the world's largest unit builders of chimes and electronic carillons, the Symphonic Carillon is commended to the attention of organists and carillonneurs ... *Write for descriptive literature.*

*First installation and dedication: St. Philip's in the Hills, Tucson, Arizona, October 29, 1950. Guest carillonneur: Frederick L. Marriott.

MAAS-ROWE ELECTROMUSIC CORPORATION

Dept. 29, 3015 CASITAS • LOS ANGELES 39, CALIF.

ISA McILWRAITH

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

ORGANIST AND CHOIRMASTER

University of Chattanooga — Chattanooga, Tennessee

SERIES OF SERVICES MARKS CARLISLE, PA., DEDICATION

A recital by E. Power Biggs June 6 was the final event in a series of special musical programs to mark the dedication of the three-manual Aeolian-Skinner organ at the First Evangelical Church of Carlisle, Pa. The organ was formally opened on Whitsunday, May 13, with a recital by Mrs. Leslie M. Karper. Mrs. Karper and Mrs. Caroline Nolen are associate organists of the church. A musical vespers with three choirs participating was held Trinity Sunday, May 20. The Harrisburg Chapter of the A.G.O. visited the church May 22.

The forty-stop instrument is installed in an elevated location on the left side of the chancel. The console is on the opposite side, with the player facing the organ. The stoplist is as follows:

GREAT ORGAN.

Rohrgedeckt, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Traverse Flute, 4 ft., 61 pipes.
Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes, 25 notes.

SWELL ORGAN.

Geigen, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Oboe, 8 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.

CHOIR ORGAN.

Viola da Gamba, 8 ft., 68 pipes.
Orchestral Flute, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 56 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 56 notes.
Chimes, 25 notes.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrgedeckt, 16 ft., 32 notes.
Spitz Principal, 8 ft., 32 pipes.
Gedeckt, 8 ft., 12 pipes.
Choral Bass, 4 ft., 32 pipes.
Mixture, 4 ranks, 128 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Chimes, 25 notes.

PHILIP B. McDermott
Augustana College
Rock Island, Ill.

Fred H. Parker
Dean, Columbia College Department of Music
Organist-Choirmaster
First Presbyterian Church
Columbia, S. C.

HAROLD MUELLER
F. A. G. O.
St. Luke's Episcopal Church
S. F. Conservatory of Music
SAN FRANCISCO

Berniece Fee Mozingo
INDIANAPOLIS, IND.

MABEL ZEHNER
First Presbyterian Church
Mansfield, Ohio
RECITALS
Concert Management: Eleanor Wingate Todd
12931 Shaker Blvd., Cleveland 20, Ohio

PEDAL-VOX
8 and 16 ft. electronic 32-note pedalboard
MICHIGAN TONE PRODUCTS CO.
9917 Yorkshire Rd., Detroit 24, Mich.

COMMUNION SERVICE
(Mixed Chorus and Organ)
by
LAURENCE DILSNER, B. S. Mus., M. A.
15¢
EDITION MUSICUS,
333 West 52d Street, New York 19, N. Y.

A. EUGENE DOUTT, M. M.
M. P. MÖLLER, INC.
Dakota Representative
1060 Colorado Avenue, S. W.
HURON, S. DAKOTA

ERNEST E. HARDY
INSURANCE
73 Jefferson St.
Winthrop 52, Mass.
OCean 3-0539

CARL WIESEMANN
Mus. Doc.
Park Methodist Church
Bloomfield — New Jersey

C. GRIFFITH BRATT
Mus. M — A.A.G.O.
St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

HARRIETTE SLACK RICHARDSON
RECITALS
SPRINGFIELD, VT.

J. HENRY FRANCIS
Mus. D.
DIRECTOR OF MUSIC EDUCATION
CHARLESTON, W. VA.

HARRY WILLIAM MYERS
A.A.G.O.
Recitals
St. Paul Methodist Church
Louisville 5, Kentucky

MARION HUTCHINSON F. A. G. O.
MacPhail College of Music
Central Lutheran Church
MINNEAPOLIS, MINN.

C. HAROLD EINECKE
Mus. D., Mus. B., F.W.C.C.
FIRST METHODIST CHURCH
and
THE MUSEUM OF ART
Santa Barbara, California
RECITALS LECTURES INSTRUCTION

Harris S. Shaw, A.A.G.O.
Piano — Organ
Musicianship
Address: 175 Dartmouth St., Boston, Mass.

LUCILE HAMMILL WEBB

LUCILE HAMMILL WEBB recently gave a lecture-recital at Christ Lutheran Church, Superior, Wis. Her talk, which proved most interesting to the audience, explained briefly the mechanics of the organ and the technique of playing it and gave data concerning the compositions appearing on the program. Her program was as follows: Sixth Sonata, Mendelssohn; "Jesu, Joy of Man's Desiring," Bach; Prelude, Clerambault; "My Heart is Filled with Longing," Brahms; Toccata (Dorian), Bach; "Piece Heroique," Franck; "Ariel," Bonnet; Chorale Prelude on "Eventide," Parry; "Ave Maris Stella" (Finale), Dupré.

Mrs. Webb's early organ study was in St. Louis, where she was a pupil of G. Calvin Ringgenberg. Other organ teachers include Marcel Dupré at Fontainebleau, France, and Harold Gleason at the Eastman School of Music, where she received the bachelor's and master's degrees in music. Some of her piano teachers were Carl Madlinger of St. Louis, Raymond Wilson of the Eastman School and the late Harold Bauer at the New England Conservatory of Music.

While in St. Louis Mrs. Webb was organist of the Fourth Church of Christ, Scientist, and Principia College, Elsah, Ill. In Rochester she was organist at First Church of Christ, Scientist.

Mrs. Webb teaches organ and piano at Superior State College, where her husband is professor of theory, music history and piano.

DR. EDMUND SEUEL, ORGANIST, PUBLISHER, DIES AT AGE OF 86

Edmund Seuel, Mus.D., Litt.D., organist, choirmaster, music publisher and for nearly forty years manager of one of the world's largest religious publishing-houses, died at his home in St. Louis May 9 at the age of 86 years.

Dr. Seuel was born in Vincennes, Ind., April 21, 1865, a son of the Rev. Peter Seuel. He attended Concordia College, Fort Wayne, and Concordia Theological Seminary, St. Louis, from which he was graduated with honors in 1886. For two years he served as missionary-at-large in Nebraska. Then followed nineteen years of professorship at Walther College, St. Louis. In 1907 he was made manager of the Concordia Publishing-House, St. Louis.

For many years Dr. Seuel was organist and choirmaster of Trinity Lutheran Church and director of the Trinity Choral Society of St. Louis. So keen was his interest in church music that he installed a three-manual organ in a room adjoining his office. He is said to have been the last surviving student of Dr. C. F. W. Walther.

Dr. Seuel won distinction in theology, literature, music and chemistry. In 1936 Valparaiso University conferred on him his doctor of music degree and the same year he received an honorary Litt.D. from his alma mater, Concordia, St. Louis.

WILLIAM R. CRAWFORD, a graduate student at the Juilliard School of Music, was guest organist May 16 at the Municipal College of the University of Louisville, Ky., from which he was graduated with honors in 1941. Mr. Crawford gave a recital on the large four-manual Pilcher organ, playing compositions by Bach, Roger-Ducasse and Alain.

WILLIAM H. BARNES
MUS. D.
ORGAN ARCHITECT
ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTON
AUTHOR OF
"THE CONTEMPORARY AMERICAN ORGAN" (FOUR EDITIONS)
1112 SOUTH WABASH AVENUE
CHICAGO 5

RUTH HARSHA
M.S.M., Mus. D.
Sunset Park Methodist Church
The Methodist Hospital
Brooklyn
RECITALS INSTRUCTION

Katharine E. Lucke, F.A.G.O.
BALTIMORE, MD.
Keyboard Harmony Books, #1 & 2
"Blessed Is the Man"
"O Lord, I Pray"
"My Harp of Many Strings"
Anthem: "Come Ye and Let Us Go Up"

C. Albert Scholin, M.M.
Organist - Composer
Kingshighway Presbyterian Church
5010 Cabanne Ave.
St. Louis 13, Mo.

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

FRANKLIN
COATES
A.A.G.O., L.T.C.L.
LITTLE CHURCH
AROUND THE CORNER
Instruction in Boy Choir Training and Organ
1 EAST 29TH ST., NEW YORK CITY 16

J. H. OSSEWAARDE
M.Mus., A.A.G.O.
Organist and Choirmaster
Calvary Church
New York 10, N. Y.
RECITALS INSTRUCTION

DAVID C. BABCOCK
Minister of Music
Trinity Methodist Church
Newport News, Virginia

MARIE BRIEL HUMPHRIES
M. MUS., A.A.G.O.
Chicago Temple
FIRST METHODIST CHURCH
Chicago

GEORGE NORMAN TUCKER
MUS. BAC.
SAINT PAUL'S CHURCH
STEUBENVILLE,
OHIO
—INSTRUCTION—

WAYNE FISHER
COLLEGE OF MUSIC
Cincinnati, Ohio

PORTER HEAPS
RECITAL ORGANIST
Chicago

Anne Versteeg McKittrick
F.A.G.O., Ch.M., F.T.C.L.
Preparation for A.G.O. and T.C.L. Examinations
Grace Church, Brooklyn Heights
50 Grace Court, Brooklyn 2, N.Y.

JOHN McDONALD LYON
RECITALS
St. John's Episcopal Church
Seattle, Washington

FARLEY K. HUTCHINS
M.S.M. A.A.G.O.
Baldwin-Wallace College
Berea, Ohio
Recitals, Instruction

Horace M. Hollister
M.S.M.
ORGANIST - DIRECTOR
MT. LEBANON METHODIST CHURCH
PITTSBURGH, PA.

LUDWIG ALTMAN
Temple Emanu-El, San Francisco
S. F. Symphony, Pierre Monteux Conductor
Ninth Church of Christ, Scientist, S.F.
University of California Extension

BOY CHOIRS
PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO

RICHARD PURVIS
Organist and Master of the Choristers
Grace Cathedral San Francisco

PAUL KOCH
St. Paul's Cathedral Pittsburgh, Pa.

FREDERICK MARRIOTT
Organist-Carillonneur
ROCKEFELLER MEMORIAL CHAPEL
University of Chicago

VINCENT H. PERCY
ORGANIST AND CHOIRMASTER
The Euclid Avenue Congregational Church
CLEVELAND, OHIO

WILLIAM SELF
ALL SAINTS' CHURCH
WORCESTER, MASS.
Organist of the Worcester Art Museum

Nancy Poore — William O.
TUFTS
Washington, D. C.

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

GEORGE FAXON
The Cathedral Church of St. Paul
Boston

PAUL H. EICKMEYER
M. Mus., A.A.G.O.
ST. PAUL'S EPISCOPAL CHURCH
Lansing, Michigan

Helen Westbrook
Chicago

Lieut. G. M. NICHOLS
Organist & Choirmaster
The St. Dunstan Boy-Choristers
The Citadel Cadet Chapel Choir
St. John's Lutheran Church
Dean, Charleston Chapter, AGO
Charleston South Carolina

CHARLES ALAN ROMERO
RECITALS
FIRST BAPTIST CHURCH
PHILADELPHIA

Richard Keys Biggs
Blessed Sacrament Church,
Hollywood
Address 6657 Sunset Blvd., Hollywood

HOMER WHITFORD
Mus.B., F.A.G.O., Mus.D.
First Church, Congr., Cambridge, Mass.
Guild candidates prepared

THE INSTANT-MODULATOR
ANNOUNCING THE FOURTH EDITION.—Keyboard modulation from ANY key to ANY OTHER at a glance—INSTANT, COMPLETE, and MUSICAL.
Used by organists and accompanists in ALL 48 states. An amazing time-saver for the busy organist!
Price, complete with Instant-Finder Slide, $2.00—ABSOLUTE MONEY-BACK GUARANTEE!!
THE MARVIN MUSIC EDITION
260 Handy St. New Brunswick, N. J.

Robert F. Crone
MUS. BAC.
Organ and Theory Instruction
St. Andrew's Church
Louisville, Ky.

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

WANTED

Organ Buliders of All Skills, in all Departments.

Aeolian-Skinner Organ Co., Boston 25, Mass.

WANTED — ABSOLUTELY PERFECT, ready-to-use duplex Aeolian chest (chromatic and 73-note preferred) for trumpet, dulciana, gedeckt, diapason, flute harmonic, 4 ft., and principal, 4 ft. Could use six-rank chest with diapason, 8 ft., on unit chest. Also want 2-h.p. single-phase, sixty-cycle Kinetic in perfect shape, supplying 8-inch wind for five ranks. A-1 condition Kimball (or equivalent), 7½-inch wind dulciana, 73 pipes. James P. Lawbaugh, 2218 South Fifteenth Street, St. Joseph, Mo.

WANTED — UNUSUAL OPPORTUNITY for capable first-class organ service man with experience in rebuilding, installations, finishing and sales ability, to become owner in comparatively short time of one of the largest long established organ sales and service businesses in the country, in Middle Western large city with wonderful climate. This is tops. Give age, experience, present connections, etc., etc., which will be held in strictest confidence. Address G-13, THE DIAPASON. [tf]

WANTED—THEATER UNIT PIPE ORGAN, horseshoe style console, with relays, magnets, switches and cable, unit chests, pipes, racks, reservoir, tremolos, blower, percussions, traps and effects, stoplist and photos of organ. Also desire pipe organ recordings and theater organ historical memorabilia. Alden E. Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn.

WANTED-VOLUME ON "THE RECENT Revolution in Organ Building" by George L. Miller, F.R.C.O., published by Charles Francis Press, New York City, 1913. Also February, 1913, issue of *Popular Electricity* magazine featuring Hope-Jones organs. Al Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn.

WANTED TO BUY—FIFTY-EIGHT-NOTE Aeolian Grand music rolls for Aeolian Orchestrelle one-manual player reed; sixty-five note Aeolian Metrostyle, or other rolls with six tracker holes per inch. Joseph Fox, 2119 East Kenilworth Place, Milwaukee 2, Wis.

WANTED — EXPERIENCED ORGAN builder who is looking for a future, to take over my 40 per cent interest in the largest organ plant in the Southwest. Will require $7500.00 investment, part of which I will carry. Address H-8. THE DIAPASON. [tf]

WANTED—ORGOBLO, FROM WURLITzer mortuary organ, with speed of 3500 R.P.M.; also Marr & Colton harp. L. M. Horstman; 457 Oneida Street, Pittsburgh 11, Pa.

WANTED—TWO ORGAN MECHANICS. Either contract or salary, for installations and rebuildings. Wilfrid Lavallee, 325 College Road, New York 71, N. Y. Phone; Kingsbridge 8-0355. [8]

WANTED—ZINC AND METAL PIPE makers. Good wages, steady work, liberal vacation; also free health, accident and life insurance program. Address G-5, THE DIAPASON. [9]

WANTED TO BUY—TWO-MANUAL AND pedal reed organ, preferably in Louisiana-Mississippi area. State age, make, specifications, condition, price wanted. Address H-3, THE DIAPASON.

WANTED — GRADUATE WANTS TO rent or borrow books on organ history, construction, builders. Especially by Ritter and Frotscher. Emmet Smith, Box 41, T.C.U., Fort Worth, Tex.

WANTED—YOUNG MEN WITH HIGH degree mechanical aptitude to learn organ building. Openings in all departments. Holtkamp Organs, Cleveland 9, Ohio. [1/52]

WANTED—EXPERIENCED ORGAN MAN in responsible supervisory capacity, with established firm in the East. Address H-4, THE DIAPASON.

WANTED TO BUY—OLD OR DAMAGED Hammond console, or Model M. Bob Gerdes, A-Bar Hotel, Austin, Tex.

POSITIONS WANTED

POSITION WANTED—MINISTER OF MUsic, graduate degrees in music and religious education, ten years successful experience in Protestant churches. Competent director of adult, youth and children's choirs, excellent service and recital organist. Able and willing to serve as assistant to minister in pastoral calling and religious education. Unqualified recommendations. Desires church in New York-New Jersey metropolitan area. Address H-12, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster, 27, married, B.A., M.M., desires full-time position or church and college combination. Ten years' experience as musician in liturgical and nonliturgical churches. Experience with adult, junior and boy choirs. College teaching experience in appreciation, piano, organ and chorus. Confidential references. Address H-11, THE DIAPASON.

POSITION WANTED—MANUFACTURER'S representative for line of organs in the Southeast capable of making dealer or agent appointments where desired to get the business, thoroughly experienced in the art of selling, presently employed at retail level. Address H-2, THE DIAPASON, outlining the proposition you have to offer. [10]

POSITION WANTED—ORGANIST-DIRECtor, Protestant, B.M. degree and graduate study, young, small experience but tremendous capacity and willingness, married, desires full-time church or college position, Southwest preferred. Address G-10, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster desires position, R. C. Church preferred where high standard of liturgical music is required. Gregorian chant, concerts and recitals. Married. Sings masses. Best references. Address H-10, THE DIAPASON.

POSITION WANTED—CATHOLIC ORganist-choirmaster, 34, single, cathedral and parish experience, desires post, preferably in East. Sing high masses. Address G-4, THE DIAPASON.

POSITION WANTED — EXPERIENCED organist-choir director desires position in Presbyterian or Episcopal church. Master's degree and teaching experience. Address G-8, THE DIAPASON.

FOR SALE

FOR SALE—BARGAINS. TWO-MANUAL portable pipe organ (horseshoe walnut console). Robert-Morton pipe organ with reproducing player. Wurlitzer combination piano and organ, $350.00. Two-manual reed organ. Maas amplified cathedral chimes. Amplifiers and transcriptions for churches. We buy, sell and exchange organs. D'Artridge Organ Company, 737 Cole Street, San Francisco 17, Cal. (tf)

FOR SALE—THREE TWO-MANUAL AND pedal reed organs with electric blowers, in first-class mechanical and tonal condition. Prices $350, $400 and $500. These organs will give good service for many years, with very little expense for maintenance. Call or write D. L. Yount, Greensburg, Pa. Telephone 4167-J. [8]

FOR SALE—PEDAL DIAPASON, FORTYfour pipes, with Möller action; also fifty-two gilded display pipes; also three-manual Möller console, oak, all in fair to good condition. Will crate and ship. Box 28, Decatur, Ga.

STEINWAY AND A. B. CHASE 9-FT. concert grands, rebuilt for long years of service; $700.00 and $900.00. Many others. Woodman Piano Company, 14233 Detroit Avenue, Lakewood 7, Ohio.

FOR SALE ORGAN ONE YEAR OLD, Baldwin Electronic Model 5, with 40-watt speakers. Perfect condition; reduced prices. Location Chicago. Address H-13, THE DIAPASON.

FOR SALE—TWO SETS OF CHIMES, Deagan. With new electric actions, twenty—twenty-five notes, with relay, ready to connect. Address F-11, THE DIAPASON.

FOR SALE—THREE SETS SHUTTERS, Deagan chimes, Aeolian pipes. Also other good makes. Unit chests, cables, blowers, rectifiers. Address G-15, THE DIAPASON.

FOR SALE — TWO-MANUAL PILCHER console with motor and blower. Very cheap. St. Andrew's Church, 505 Marion Street, Tampa 2, Fla. [9]

FOR SALE

HIGHEST BID ACCEPTED

AEOLIAN-SKINNER PIPE ORGAN AND EXTRA CONSOLE

Program changes and complete revision of studio layout compel removal of this fine instrument. Would cost $27,000 today. In perfect condition. Suitable for church, radio station, theater. Mail us your bid.

Complete specifications on request.

JACK HILL, WWJ, Detroit 31, Michigan

FOR SALE—PIPES, CHESTS AND A large assortment of good used organ materials. New consoles, chests, etc., made to your order. Quality workmanship and action. Write us for your needs. Superior Pipe Organ Company, 815 West Tenth Street, Michigan City, Ind. [9]

FOR SALE—WURLITZER ELECTRONIC organ, model 30, two-manual and pedal. Built-in tone chamber. Excellent condition. Used one year. New price $2045.00 delivered. Will sacrifice for $1600.00. Reason, drafted. Write Harry M. Ley, 14 East Warren Street, Washington, N. J.

FOR SALE-LATE MODEL FOUR-RANK unit Wicks pipe organ. Direct electric action and judiciously unified to twenty-five stops, including chimes. You may have this instrument for $2,900, which is less than half its original cost. Immediately available. For information Write H-7, THE DIAPASON.

FOR SALE—"THEATRE ORGAN WORLD," by Courtnay. 215 pages, 1946, new; $7 each postpaid. Clearance sale: 8 by 10 black and white photos of Methuen Hall organ, 50¢, each postpaid. The Organ Literature Foundation, 6 Locust Street, Nashua, N. H.

FOR SALE—TWO-MANUAL AND PEDAL Möller console, complete with couplers and combination action. In excellent condition. Make best offer for crated f.o.b. For full particulars write: William Bunch, 5700 Kenwood Place, Seattle 3, Wash.

FOR SALE—THREE-FOURTH H.P., SINgle-phase 1165 RPM Kinetic blower, with generator attached, 110, 220 volts. Wooden box type. Good condition; $90.00 for both. Address William D. Manley, 614 Page Avenue, N. E., Atlanta, Ga.

FOR SALE—AUSTIN THREE-MANUAL, twenty sets and harp. Prompt delivery. Also a two and three-manual Aeolian with approximately thirty and forty sets of pipes. Toledo Pipe Organ Company, Inc., Toledo, Ohio.

FOR SALE—HAMMOND CONSOLE, NOvachord, Solovox. Electronic organs, accessories, all makes, bought, rented, sold. Ken Thompson, 26 Englewood Avenue, Waterbury 4, Conn. [9]

FOR SALE—TWO-MANUAL AND PEDal used Estey reed organ. Price $325.00 f.o.b. Lombard, Ill. For information write F.C. Wichlac & Son, 3051 North Menard Avenue, Chicago 34, Ill.

FOR SALE—DEAGAN CHIMES. KEYboard, mahogany stand, solid brass; $385 delivered. Used Hammond speakers and new Glenntone speakers. Bob Gerdes, A-Bar Hotel, Austin, Tex.

FOR SALE—TWO-H.P., THREE-PHASE, Orgoblo blower, static wind 12 inches. $65.00; 1750 r.p.m. Good condition. Address William D. Manley, 614 Page Avenue, N. E., Atlanta, Ga.

FOR SALE—FOUR-RANK GRATIAN ORgan. Will sacrifice as space is needed. Write Mother Jerome, O.S.B., Sacred Heart Convent, Yankton, S. D.

FOR SALE-WOOD PIPES, CHEAP, PEDal and manual, one 16-ft. open pedal. Samuel S. Waters, 109 Tenth Street S.E., Washington 3, D.C.

FOR SALE—WURLITZER TWO-MANUal and pedal player chapel organ. Partly dismantled. Needs repairs. Price as is $150.00. Reply to H-6, THE DIAPASON.

FOR SALE—½-H.P. KINETIC BLOWER (used) with generator attached, $90. Address H-5, THE DIAPASON.

FOR SALE

FOR SALE

FINE PIPE-WORK

from the noted

CHARLES M. SCHWAB

Aeolian organ in New York. All low pressure. No manual chests remain for sale, but certain pedal stops are available with their chests. Reasonable prices.

Write your needs.

Address G-14, THE DIAPASON

EXCEPTIONAL OFFER — BALDWIN electronic organ, model 5, specially voiced and disposed to provide brilliance and ensemble for interpreting traditional organ literature. No "rolloff" or flutiness in high registers. Pedal includes 32-ft. and two pedal couplers, which bring in 4-ft. (as well as 8-ft.) from the manuals. Good "buildup" and brilliant full organ. Ideal for small church, studio, or home installation. Excellent condition. Details on request. William G. Burt, Jr., Doublet Hill Road, Weston, Mass.

FOR SALE—KINETIC 1 H.P., SINGLEphase, sixty-cycle supplying three-inch wind; five and seven-rank tubular slider Hook & Hastings 61-note chests with stop actions (some pipework available); Reuter rolltop circular console with couplers and combination action available with matching relays; also completely rebuilt Kimball of ten ranks and four-rank Reuter; generators and low pressure pipework, etc., James P. Lawbaugh, 2218 South Fifteenth Street, St. Joseph, Mo.

FOR SALE—THESE BEAUTIFUL MOLler 8-ft. stops: Gamba, dulciana and salicional at $90.00 per rank; also Möller voix celeste, T. C., $60.00; also T. C. dulciana, $60.00 (can be used for unda maris); salicional, T.C., $60.00, gamba, T.C., $60.00. All prices f.o.b. Bernard Blum, 5223 Jefferson Street, Philadelphia, Pa.

FOR SALE—FOLLOWING PARTS FROM nine-rank Wurlitzer theater organ: two-manual horseshoe console, pedalboard, no bench, $70; three-rank unit chest, $75. Six-rank unit chest, $125; four tremolos, $20 each. Also reservoirs, relay parts, many off chests, etc., all reasonable. Write E. D'Entremont, 16 Cotting Street, Medford, Mass.

FOR SALE—THREE-MANUAL AUSTIN, thirty-five stops. Needs two rooms, ten by twelve. Good condition throughout. Price $5000.000. Take as is. For specification and details write W. Lavallee, 325 College Road, New York, N. Y. [8]

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

FOR SALE—DEAGAN GRADE A chimes, twenty-one bells complete, with Möller electro-pneumatic action; also good five-rank unit church organ. Address H-9, THE DIAPASON.

FOR SALE—1932 PILCHER STOPKEY console, four manuals; available early this fall. For particulars write P. E. Nielsen, 132 West Sixty-first Terrace, Kansas City 2, Mo.

SPECIALIZATION...

ORGANS are often referred to as tonally good, but as having inferior action. Others are represented as having comparatively superior action, but as lacking in other respects. There is a logical explanation for this seeming incongruity: The lack of specialization in a particular field. It is difficult, well nigh impossible, for the manufacturer of the complete pipe organ to specialize in and develop all the myriad parts that compose such an intricate instrument.

The entire resources of The W. H. Reisner Company over a period of many years have been devoted primarily to the development of the electrical action mechanism for the pipe organ. This includes: The All-Electric console; combination actions; relays; chest action mechanism, etc. Therefore, we feel that we can supply you with the finest equipment of this type available in America today.

We would like you to visit our plant and see for yourself the special machine shop facilities, as well as hundreds of pieces of special equipment used in the construction and testing of the electrical action parts which we manufacture. You will see the skill and painstaking care that go into the production of every item—from the smallest magnet to the largest console. Consequently, we are confident that you will specify Reisner products for your future requirements.

THE W. H. REISNER *Manufacturing* COMPANY, INCORPORATED • HAGERSTOWN, MD., U.S.A.