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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

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FOUR-MANUAL ORDER IS AWARDED TO WICKS

INSTRUMENT OF 3,309 PIPES

Large Organ Being Built for Church of St. John the Divine in Houston, Tex.—Stop Specifications Show Resources.

The Wicks Organ Company has been awarded the contract for a four-manual organ to be installed in the Church of St. John the Divine, Houston, Tex. The specifications show that the organ will contain 3,309 pipes.

The stop scheme will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Diapason 2, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Dolce, 16 ft., 12 pipes.
Diapason, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Spitz Principal, 4 ft., 68 pipes.
Chimney Flute, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Fagotto, 16 ft., 68 pipes.
French Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 12 pipes.
Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

Geigen, 8 ft., 68 pipes.
Nachthorn, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Dulciana Celeste, 8 ft., 61 pipes.
Zauber Flöte, 4 ft., 68 pipes.
Harmonic Twelfth, 2⅔ ft., 61 pipes.
Block Flöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Orchestral Oboe, 8 ft., 68 pipes.

SOLO ORGAN.

Diapason, 8 ft., 68 pipes.
Gross Gamba, 8 ft., 68 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 68 pipes.
Zart Flöte, 4 ft., 68 pipes.
Harmonic Trumpet, 8 ft., 68 pipes.
French Horn, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.

PEDAL ORGAN.

Quintaten, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Gemshorn, 16 ft., 12 pipes.
Dolce, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
'Cello, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Gedeckt, 4 ft., 32 notes.
Nachthorn, 4 ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Trompette, 8 ft., 12 pipes.

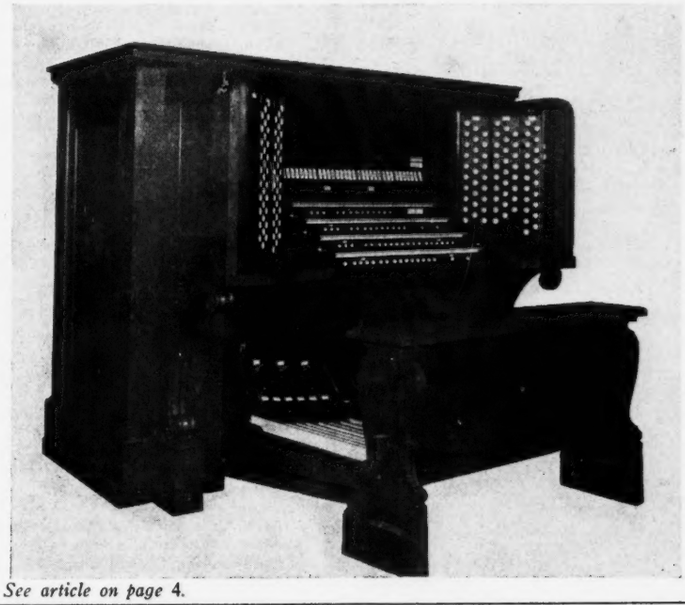
MOLLER CATHEDRAL ORGAN OPENED IN WASHINGTON, D.C.

St. Matthew's Roman Catholic Cathedral in Washington, D. C., was the scene of the dedication of a large four-manual Möller organ Oct. 9. The specifications of this organ of 2,879 pipes were printed in the November, 1950, issue of THE DIAPASON. The instrument is a memorial to Msgr. Edward L. Buckey, eighth pastor of the parish.

The dedicatory recital was played by C. Eugene Stewart, cathedral organist. Mr. Stewart, who is a graduate of Peabody Conservatory, was for several years organist and choir director of the Waugh Methodist Church and later served St. Patrick's Catholic Church. The event was co-sponsored by the Washington Chapter of the A.G.O., for whom seats were reserved. The Most Rev. Patrick A. O'Boyle D.D., Archbishop of Washington, spoke and officiated at the service of benediction which followed the recital. A congregation which filled the cathedral was present.

Mr. Stewart's program was as follows: Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; First Movement, Symphony 5, Widor; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupré," Russell; "Autumn Song," Elmore; "Fountain Reverie," Fletcher; Finale, Symphony 2, Weitz.

CONSOLE BY AEOLIAN-SKINNER FOR EASTMAN SCHOOL



See article on page 4.

FREDERICK MARRIOTT WINS AWARD WITH CARILLON WORK

Frederick Marriott, organist and carillonneur of Rockefeller Chapel, University of Chicago, is a winner of the "Staf Nees Prize" offered by the Carillon School of Malines, Belgium, for the best composition for carillon. Mr. Marriott shares first place in the category he entered with a Belgian composer, Van de Moortel. The winning composition is a Fantasie on "Dat men eens van drincken sprack." It will be published in Europe.

Mr. Marriott was the first American to be graduated with high honors from the Malines school. There were fourteen entries in the contest category won by him. The jury for the contest included the following: A. J. De Groot, carillonneur and director of the School of Music at Bergen op Zoom, Holland; Jef Van Hoof, professor of composition, School of Carillon, Malines, Belgium; Staf Nees, carillonneur of Malines and Cathedral of St. Rombaut and director Maurice Lannoy, carillonneur of St. Amand les Eaux, France, and Geo Clement, carillonneur of Tournai, Belgium.

NEW YORK CITY COMPOSERS FEATURED ON A.G.O. PROGRAM

A program of music by New York composers was featured at the meeting of the New York Chapter, A.G.O., Oct. 16 in the assembly hall of the Riverside Church. The meeting began with the presentation of A.G.O. certificates. The following program was then offered: "Divertissement," for string quartet, Searle Wright; Songs, "The Snail," "New England Woman" and "Felicity of Animal Kingdom," Seth Bingham; Song, "The Shepherdess," Friedell; a chamber music work by Ivan Langstroth; Songs, "Alchemy," "Sonnet," "Spirits" and "Possession," Robert Crandell; a piano quartet, Philip James. The soprano soloist was Jeanne Privette and William Jonson accompanied her.

New Music from H. W. Gray, Inc., and Music Publishers Holding Corporation was displayed.

BARNES HONORED BY CHURCH AS HE CLOSES LONG TENURE

The First Baptist Church of Evanston, Ill., was filled by a congregation which paid tribute to William H. Barnes at a musical vespers Oct. 7 which marked the close of Dr. Barnes' service of twenty-four years as minister of music of the church. After the musical program, which consisted of an organ recital and two anthems, besides the soprano solo "God, My Saviour, Walks Beside Me," sung by Margaret H. Wood, soprano, the congregation attended a reception in the parish-house at which Robert L. Scott of the church's board of trustees presented to the retiring organist a painting by the late Rudolph Ingerle and a large group of guests enjoyed a social hour with refreshments.

The organ numbers of the afternoon were compositions that had been favorites of the church members. They were: Prelude and Fugue in B flat, Bach; Prelude on "Belmont," Edmundson; Chorale in E major, Franck; "Beside the Sea," Schubert; "Heartfelt Love Have I for Thee," Karg-Elert, and "He Shall Feed Them," Titcomb.

Dr. Barnes' retirement from the church was announced in THE DIAPASON last month.

RECITAL SERIES BY KRAFT AT CATHEDRAL IN CLEVELAND

Edwin Arthur Kraft, F.A.G.O., organist of Trinity Episcopal Cathedral in Cleveland, Ohio, will be heard again this season in a series of Sunday afternoon recitals. In the forty-two years that Mr. Kraft has presented recital series at the cathedral they have won fame for him as an artist. The programs this year will take place at 4 o'clock on the following dates: Nov. 4, Dec. 2, Jan. 6, Feb. 3, March 2, April 6, May 4 and June 1. The first recital was heard Oct. 7.

BRAHMS' REQUIEM WILL be sung at the First Baptist Church of White Plains, N. Y., Sunday, Nov. 18, at 4 o'clock by the Oratorio Choir of White Plains, Elizabeth B. Cross, organist and director.

NEW ENGLAND FORCES MEET IN TWO CITIES

REGIONAL CONVENTION HELD

Northeastern A.G.O. Chapters Enjoy Recitals, Discussions and Good Fellowship in Brattleboro, Vt., and Hanover, N. H.

By LEO D. AYEN

The Northeastern regional convention of the American Guild of Organists was held Oct. 12 at Brattleboro, Vt. and Oct. 13 at Hanover, N. H. The Vermont Chapter was host to the Maine and New Hampshire Chapters.

After the Friday morning registration at the Hotel Brooks in Brattleboro the members gathered at All Souls' Church to hear a very competent performance by Fred S. Thorpe of Nashua, N. H., on the Estey organ in this church. Mr. Thorpe was winner of the young organists' contest in New Hampshire. His program included: "Fugue a la Gigue," Bach; Chorale, "Have Mercy upon Me, O Lord," Bach; Musette, d'Andrieu; Andantino, Chauvet; Toccata, Boellmann. The deans and regents were guests of the Vermont Chapter at a luncheon which followed the morning recital.

One of the highlights of the two-day program was the recital Friday afternoon by Harriette Slack Richardson of Springfield, Vt., on the Estey organ in the First Baptist Church. Mrs. Richardson played with great technical facility, added to a deep warmth of feeling. Her program demonstrated all of the possibilities of the instrument upon which she performed so ably. She played: Chaconne in E minor, Buxtehude; Allegro, Trio-Sonata in C major, Bach; Pastorale, Roger-Ducasse; "The Rhythmic Trumpet," Bingham; Adagio (Modal Suite), Peeters; Scherzo (Symphony 2), Vierne; Prelude and Fugue on "B-A-C-H," Liszt.

A lecture by Edward B. Gammons followed this recital. Mr. Gammons, of the Groton School, Groton, Mass., spoke on the topic "Tonal Design of the Modern Organ, and Its Effect on Registration." The confusion which has existed in the minds of many contemporary organists regarding the current controversies over the relative merits of baroque and romantic organs was clarified to a great extent by Mr. Gammons.

After the lecture the members were guests of the Estey Organ Corporation at its factory in Brattleboro. Bertram C. Baldwin Jr., sales manager, was in charge of this event. The Guild members were escorted through the factory in small groups and afforded the opportunity of seeing step by step the building of organs from the first stages to completion and the final setting up of the instruments. It was an enlightening experience to witness the artistry and craftsmanship involved in the building of a modern organ.

After a banquet at the Hotel Brooks the convention presented as guest recitalist Carl Weinrich, playing the Estey organ at the Centre Congregational Church. Mr. Weinrich showed his mastery of the instrument and played with thrilling precision. The entire program could be termed brilliant and a source of inspiration to the listener. Mr. Weinrich played: Prelude and Fugue in E major, Lübeck; Chorale Prelude on "How Brightly Shines the Morning Star," Buxtehude; Variations on "My Young Life Hath an End," Sweelinck; Passacaglia and Fugue in C minor, Bach; 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; Two Pieces for a Mechanical Clock, Haydn; First Sonata, Hindemith; Third Movement, "Ascension" Suite, Messiaen.

Friday activities were concluded with

a reception for Guild members and their guests at the parish-house of St. Michael's Episcopal Church.

Saturday morning the convention was continued at Hanover, N. H. The opening session was held at Rollins Chapel, on the campus of Dartmouth College. Mrs. Francis L. Bailey of Gorham, Maine, and Irving D. Bartley of the University of New Hampshire led a forum discussion on the subject "How High an Ideal in Choosing Music for the Volunteer Choir?" There were helpful suggestions of materials available for the average junior and senior choirs.

The discussion was followed by a recital on the Austin organ in Rollins Chapel, played by James A. Wood, organist and choirmaster of the Church of the Good Shepherd, Nashua, N. H. Mr. Wood exhibited taste in registration and gave an able presentation of the following program: Sonata in D minor, Op. 42, Guilmant; Largo, Allegro, and Aria with Variations, Festing; "Requiem," Titcomb; "Harmonies of Florence," Bingham; Prelude on an Old Carol, Purvis; "In the Vale of Tempe" (Pastorale), Cronham; Toccata in C major, Bach.

The members enjoyed luncheon in the attractive setting of the Dartmouth Outing Club.

A unique event took place Saturday afternoon at the Church of Christ at Dartmouth College in the form of a lecture and demonstration entitled "Religious Music Interpreted through Symbolic Movement." Margaret Palmer Fisk was in charge, assisted by the Church of Christ rhythmic choir, which she directs, and the church's singing choir, with Stanley Orcutt as organist and choirmaster. Mrs. Fisk terms her group "A Choir of Creative Movement and Design Interpreting Religious Ideas and Moods." The sincerity and devoutness of the participants, enhanced by the perfect integration of music and movement, provided a religious atmosphere that is not often achieved.

La Salette Chapel, connected with the Catholic Seminary at Enfield, N.H., provided a beautiful setting for a recital on its Casavant organ by D. Robert Smith of the music department of Bates College, Lewiston, Maine. Mr. Smith selected a program which lent itself perfectly to the dignity of La Salette. He performed with warmth and ease the following: Introduction and Toccata in G major, Walond; Chorale Preludes, Op. 122, Brahms; "Cortege et Litanie," Dupré; "Corrente e Siciliano," Karg-Elert; Partita," "O God, Thou Mighty God," Bach.

Those attending the convention events were unanimous in their agreement that the gathering had provided inspiration and created new interest in the work of the Guild.

The convention committee was made up as follows: General chairman, Mrs. Elizabeth R. Shufelt; program, James Stearns and Stanley Orcutt; registration, Mrs. Gertrude Picher; advertising and printing, Mrs. Linnea W. Ekberg; publicity, Leo D. Ayen; finance, Mrs. Constance L. Wallin; housing and hospitality, Mrs. Virginia B. Boyden, the Rev. John W. Norris and Fred Metcalf; reception, Mrs. Ann D. Baldwin.

ROBERT OWEN, organist and choirmaster of Christ Church, Bronxville, N. Y., has been chosen by the Audio-Video Tape Library as its recording artist in the field of organ music for both church and recital. Mr. Owen has produced two half-hour programs of Christmas carols which he has arranged especially for this work. The recordings were made on the Aeolian-Skinner organ recently installed in Christ Church. These tapes are to be placed on the market in time for Christmas sales and comprise a portion of the first library of recorded tape music to reach the public.

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Organists — Recitalists

LUDWIG LENEL IS ORGANIST OF ALLENTOWN, PA., CHURCH

Ludwig Lenel, European-born musician and composer, has been appointed organist and director of music at Christ Lutheran Church, Allentown, Pa., effective Nov. 4. He will succeed Professor Edgar B. Kocher, Allentown's "dean of organists," who has served Christ Church for fifty-two years.

Mr. Lenel, has studied extensively both in this country and abroad. He was born in Strasbourg, and studied musicology and philosophy at the University of Heidelberg before attending the Hochschule für Musik in Cologne, Germany, where he received a degree in choral training, theory, organ and conducting.

Mr. Lenel was graduated also from the conservatory of music in Basel, Switzerland, and received his master of music degree in 1940 from Oberlin Conservatory of Music, where he was elected to Phi Beta Kappa. He is an associate of the American Guild of Organists.

Since coming to this country, Mr. Lenel has taught at Oberlin Conservatory of Music, Monticello College in Alton, Ill., and Elmhurst College in Elmhurst, Ill. He has been a staff member of the Composers' Conference and German Language School at Middlebury, Vt., lectured at the church music institute of the Ohio Synod of the United Lutheran Church and for two summers was lecturer and organist at the church music institute conducted at the Lutheran ministerium camp, Shawnee-on-Delaware.

Mrs. Lenel is the former Miss Jane Harman. Mrs. Lenel, an accomplished violinist, does writing for McGraw-Hill Publishing Company.

SUMMER ABROAD EVENTFUL FOR THE HAROLD GLEASONS

Mr. and Mrs. Harold Gleason of the Eastman School of Music spent a profitable and enjoyable summer in Europe, visiting England, France, Switzerland and Italy. They were entertained in London by Mr. and Mrs. Henry Willis. Mrs. Gleason, better known to the organ world as Catharine Crozier, had the opportunity of playing the great Willis organs in St. Paul's Cathedral and All Souls' Church. An exciting evening was spent at the Harrison & Harrison organ in Westminster Abbey and at a BBC broadcast by Geraint Jones on the Willis organ in Westminster Cathedral.

In Paris visits were made to the organ lofts of Notre Dame Cathedral, where Count St. Martin was playing; Sacre Coeur, with Rolande Falcinelli at the organ, and St. Sulpice, where Marcel Dupré played some dazzling improvisations. At Ste. Clotilde Miss Crozier played many of the compositions of Jean Langlais for the composer and also works of César Franck. Langlais, who is touring the United States this season under the management of Bernard R. La Berge, played for the Gleasons, concluding with a brilliant improvisation.

A day with the Marcel Duprés at their villa in Meudon was one of the highlights of Mr. and Mrs. Gleason's stay in Paris.

THREE-MANUAL BY KILGEN FOR CHURCH IN BALTIMORE

An order for a three-manual organ has been placed with the Kilgen Organ Company by the Govans Presbyterian Church in Baltimore, Md., and installation is planned for late fall. A comprehensive stop specification has been drawn up but only a limited number of ranks will be included at the present time. In the initial installation there will be four stops on the great, seven on the swell, two on the choir and one full pedal rank. The console will be of the drawknob type. The organist and choir director is Forrest C. Barrett.

The Govans Church is in one of the attractive suburbs of Baltimore. The congregation was founded in 1847 and present plans call for an enlargement of the church and chancel prior to the installation of the new organ.

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BENJAMIN HARRISON

BENJAMIN HARRISON, organist and choirmaster of the Church of the Ascension (Episcopal) in St. Louis, is shown at the console of the recently remodeled and enlarged organ there. Mr. Harrison, who is "in real life" a special agent for the Hartford Fire Insurance Company, has served the Church of the Ascension since September, 1949. Prior to being transferred to St. Louis he was organist and choirmaster for three years at St. Paul's Church, Riverside, Ill.

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Late News of the A.G.O.

Northeastern New York.

The Northeastern New York Chapter held its second fall meeting at St. John's Lutheran Church in Troy Oct. 16, with Dean Kalohn presiding. One new member was welcomed. A special effort had been made to interest local organists to meet with the chapter and the response was wholesome. Dr. Russell C. Carter, formerly New York State music supervisor, a charter member of our chapter, addressed the group with a delightful reminiscence of his thirty-one years' membership.

Encouraging reports were given as to the progress of the choir festival scheduled for the evening of Nov. 11 at All Saints' Cathedral in Albany. Under the directorship of Dr. Elmer Tidmarsh of Union College the festival will undoubtedly prove to be love's labor crowned.

GRACE M. VAN DEMARK, Registrar.

Plays for Knoxville Chapter.

The Knoxville, Tenn., Chapter held its first meeting of the season Oct. 15 at the First Baptist Church in Knoxville. A business meeting preceded a recital by Maurice Douglas Pedersen, organist and choir director of St. John's Episcopal Church. The program was as follows Prelude and Fugue in B minor, Bach; Carol, Whitlock; Pastorale and Fugue on "B-A-C-H," Liszt; Cantabile from Symphonic Fantasy on the Tune "St. Patrick's Breastplate," Clokey; Rhapsody on the "Sursum Corda," Candlyn; "Chant de May," Jongen; "Etoile du Soir" from Third Suite, Vierne; "Pageant," Sowerby.

This is the program played by Mr. Pedersen at the Southern regional convention in New Orleans April 4.

MRS. R. G. SAWYER, DEAN.

THE KILGEN ORGAN COMPANY, St. Louis, has received contracts for organs of two manuals from St. Mary's Catholic Church, Mount Vernon, Ill.; Blessed Sacrament Catholic Church, Albuquerque, N. M.; the First Methodist Church, Wellington, Kan.; St. Mark's Lutheran, Evansville, Ind.; Blessed Sacrament Catholic, Belleville, Ill.; the Methodist Church, Neosho, Mo.; Mount Calvary Lutheran, St. Louis; Bethel Methodist, Mascoutah, Ill.; the First Baptist Church of Brewton, Ala. and St. Charles Borromeo Church, Bloomington, Ind.

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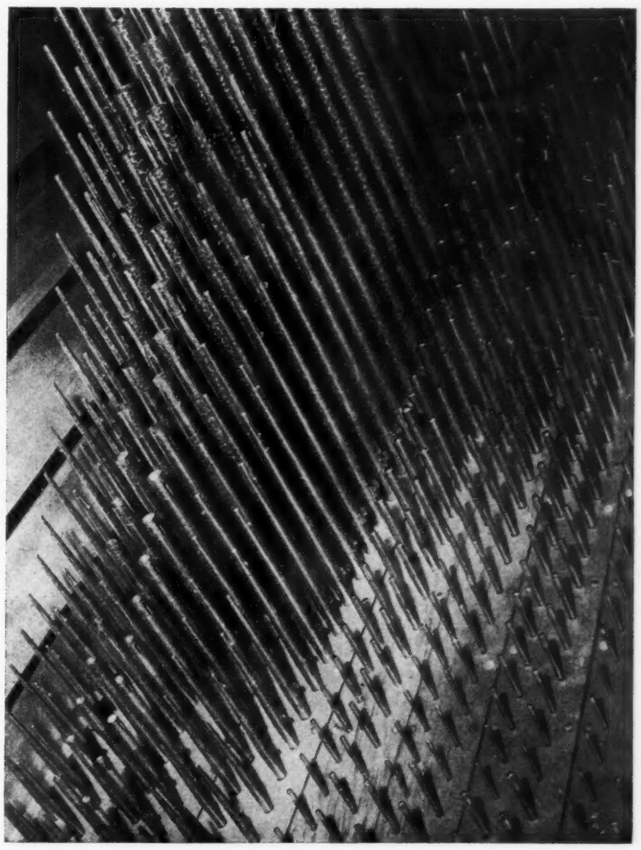

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NOTED EASTMAN ORGAN SCHEME IS REVISED

INSTRUMENT OF 6,167 PIPES

Aeolian-Skinner Installs New Console and Makes Changes in Four-Manual Designed by Harold Gleason in 1922.

A complete rebuilding of the large four-manual organ in Kilbourn Hall at the Eastman School of Music soon will be finished by the Aeolian-Skinner Organ Company. This organ, which was designed originally by Harold Gleason, was built by the Skinner Organ Company in 1922 and it has since been considered one of the notable instruments in America.

The revised scheme calls for 6,167 pipes. A new console has been built. Besides the regular divisions there is a floating string organ in a separate expression box. The stoplist is herewith presented:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbal, 3 ranks, 183 pipes.
Double Trumpet, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes (Solo).
Harp (Choir).
Orchestral Strings.
Tremulant.

SWELL ORGAN.

Contra Viole, 16 ft., 68 pipes.
Bourdon, 16 ft., 68 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Claribel Flute, 8 ft., 68 pipes.
Stopped Flute, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Spire Flute, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 68 pipes.
Ethereal Celeste, 8 ft., 136 pipes.
Octave, 4 ft., 68 pipes.
Violina, 4 ft., 68 pipes.
Traverse Flute, 4 ft., 68 pipes.
Unda Maris, 4 ft., 136 pipes.
Harmonic Twelfth, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Nachthorn, 1⅓ ft., 61 pipes.
Plein Jeu, 5 ranks, 305 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Corno d'Amour, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Fagotto, 8 ft., 12 pipes.
Clarion, 4 ft., 68 pipes.
Harp (Choir).
Chimes (Solo).
Orchestral Strings.
Tremulant.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 68 pipes.
Dulciana, 8 ft., 12 pipes.
Unda Maris, 8 ft., 68 pipes.
Kleiner Erzähler, 8 ft., 136 pipes.
Chimney Flute, 8 ft., 68 pipes.
Viole d'Amour, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Montre, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Octave Dulciana, 4 ft., 12 pipes.
Nazard, 2⅔ ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Super Octave, 2 ft., 12 pipes.
Tierce, 1⅗ ft., 61 pipes.
Zimbel, 3 ranks, 183 pipes.
Engish Horn, 16 ft., 68 pipes.
Orchestral Oboe, 8 ft., 68 pipes.
Clarinet, 8 ft., 68 pipes.
Musette, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Harp.
Celesta.
Chimes (Solo).
Orchestral Strings.
Tremulant.

SOLO ORGAN.

Orchestral Flute, 8 ft., 68 pipes.
'Cello, 8 ft., 68 pipes.
'Cello Celeste, 8 ft., 68 pipes.
Stentorphone, 8 ft., 68 pipes.
Forest Flute, 4 ft., 68 pipes.
Heckelphone, 8 ft., 68 pipes.
Corno di Bassetto, 8 ft., 68 pipes.
French Horn, 8 ft., 68 pipes.
Orchestral Oboe (Choir), 8 ft., 68 notes.
Clarinet (Choir), 8 ft., 68 notes.
English Horn, 8 ft., 68 pipes.
Musette (Choir), 8 ft., 68 notes.
Tuba Mirabilis, 8 ft., 68 pipes.
Tuba Clarion, 4 ft., 68 pipes.
Chimes, 27 bells.
Harp (Choir).
Orchestral Strings, 4 ranks (in separate box), 244 pipes.
Tremulant.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Double Diapason (Great), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Viole (Swell), 16 ft., 32 notes.
Dulciana (Choir), 16 ft., 32 notes.
Bourdon I, 16 ft., 32 pipes.
Bourdon II (Swell), 16 ft., 32 notes.
Quintaten (Great), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Octave Violone, 8 ft., 12 pipes.
Octave Bourdon, 8 ft., 12 pipes.
Viole (Swell), 8 ft., 32 notes.
Flute (Swell), 8 ft., 32 notes.
Octave Dulciana (Choir), 8 ft., 32 notes.
Octave Quint, 5⅓ ft., 7 pipes.
Super Octave, 4 ft., 32 pipes.
Super Octave Bourdon, 4 ft., 12 pipes.
Twelfth, 2⅔ ft., 32 pipes.
Fifteenth, 2 ft., 32 pipes.
Contre Bombarde, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Contra Fagotto (Swell), 16 ft., 32 notes.
English Horn (Choir), 16 ft., 32 notes.
Trombone, 8 ft., 12 pipes.
Fagotto (Swell), 8 ft., 32 notes.
Clarion, 4 ft., 12 pipes.
Orchestral Strings.

SIXTEEN VAN HULSE WORKS IN NEW FITZSIMONS LISTING

The H. T. FitzSimons Publishing Company of Chicago, which celebrated its twenty-fifth anniversary as publishers of choral music a few years ago, now announces its debut in the organ field with a new catalogue which will contain sixteen compositions by Camil Van Hulse, well-known Belgian-American composer.

Mr. Van Hulse first became nationally known when he won the first prize for composition with his Toccata in the American Guild of Organists contest of 1946. He had given many recitals after he first came to this country in 1923. Mr. Van Hulse was born in St. Nicholas, Belgium, and studied early with his father and later at the Royal Flemish Conservatory in Antwerp, where he received diplomas in piano and composition and was awarded a royal medal for composition. Now living in Tucson, Ariz., Mr. Van Hulse is organist and choir director of SS. Peter and Paul Church.

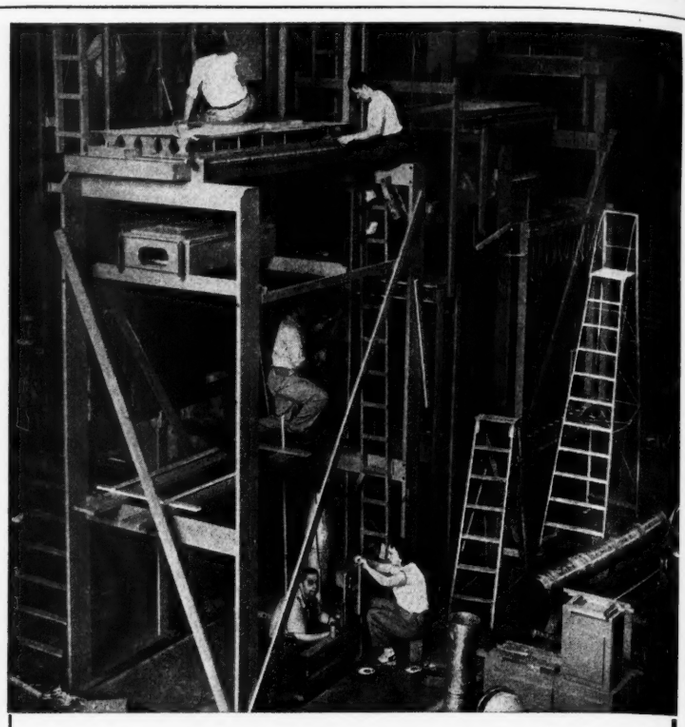
Mr. Van Hulse has composed in all forms except opera. His chamber music and organ works have been performed by outstanding artists. His cantatas "The Beatitudes," "Christmas Oratorio" and "Our Glorious King" have enjoyed a growing popularity since their publication.

The new FitzSimons catalogue, called the "Aeolian Series of Organ Music," will have a distinctive title plate which includes a sketch by the Flemish artist Malfliet of the old organ in the Primary Church of St. Nicholas, Waas, Belgium. As youngsters Mr. Van Hulse and Casimir Parmentier, now a prominent New York organist, practiced on this tracker action organ, built in the 1700s. The catalogue will contain the following compositions: "Lamentoso," Three Short Pieces (Prelude, "Prayer" and Offertory); Three Interludes; Three Chorale Preludes ("Irene," "St. James" and "Thy Life Was Given"); "Fantasy on "St. Magnus"; Five Fantasies on Christmas Carols of Different Nations.

Following the release of the catalogue FitzSimons will publish Mr. Van Hulse's "St. Louis, Roi de France," which had a brilliant premiere in St. Louis in August, 1950, when played by Mario Salvador. Compositions by other prominent American composers for the organ will be included at a later date in the Aeolian Series.

THE NATIONAL ASSOCIATION of Schools of Music will meet at the Netherland Plaza in Cincinnati for its twenty-seventh annual convention Nov. 23, 24 and 25. On Thanksgiving Day the association will hold two special sessions with representatives of the Music Educators' National Conference. An effort will be made to find a way in which music education curricula can be improved in several hundred schools which are now offering inadequate programs. Miss Marguerite Hood, president of MENC, will head the delegation.

A MENDELSSOHN PROGRAM was presented June 24 and July 1 by the combined choirs and soloists of the Presbyterian churches of La Jolla and East San Diego, Cal. Included on the program were selections from "St. Paul," "Elijah" and "Christus." The choirs were under the direction of Morley Harvey and Lawrence Blacknell. Carol Echavarria was the accompanist.



How do you test a pipe organ?

When a refrigerator or a washer is assembled, it can be tested by plugging it into an electrical outlet, and turning on its switch. If the finished item is a bicycle, it can be ridden. If it is a chair, it can be sat in. *But how do you test a pipe organ?*—an instrument with, say 2,000 or more pipes, and many thousands of other parts, large and small!

There is really only *one* way: the whole basic organ—the windchests, the console, and other parts—must be completely assembled, much as it will be in its final home. The workers shown above, in the massive three-story Möller erecting room, are just beginning this job.

When the whole organ is assembled, it will be mechanically tested and—if perfect—approved. It will then be unassembled, carefully crated, and shipped to the place of installation—where the whole task will be repeated and the final tone finishing be done. *Thoroughness* such as this 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!

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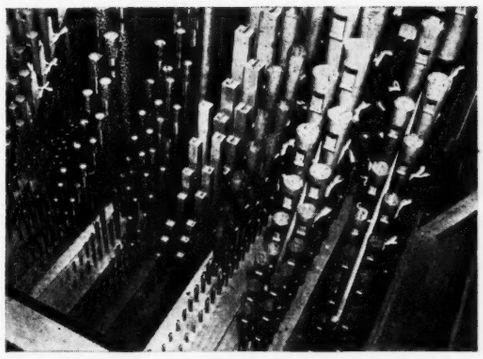
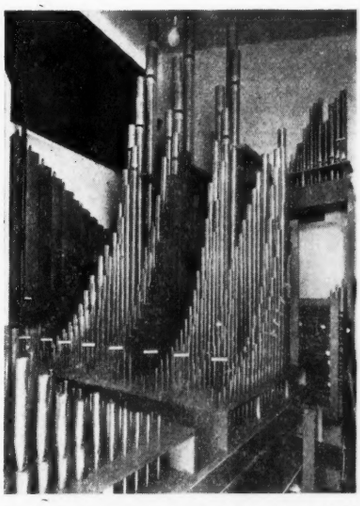
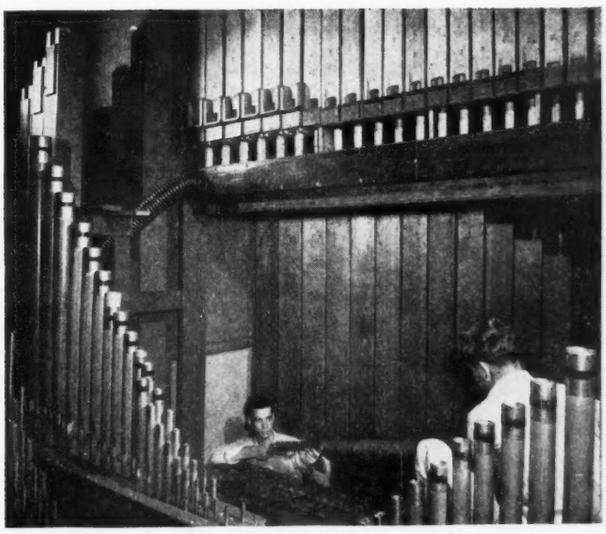


SHOWING THE SYMMETRICAL ROWS OF PIPES ON A KILGEN CHEST. THE NECESSARY SPEAKING ROOM FOR EACH RANK IS EVIDENT IN THE ARRANGEMENT.

The installation of an organ has always been considered by Kilgen as important as the organ itself. In designing the instrument, the proper speaking room and arrangement of the pipes were accomplished, but it takes the master craftsman and talented organ finisher to install the instrument and obtain the most artistic and satisfactory results. The large Installation Department, composed of expert finishers located not only at the factory but in the principal cities of the United States, is under the direct supervision of Kilgen Management, not simply local repairmen employed to make an installation.



IN THE PLACEMENT OF THE PIPES IN A CHAMBER, KILGEN PROVIDES FOR THE PROPER GROUPING OF CHORUSES IN ORDER TO PRODUCE OUTSTANDING TONAL RESULTS.



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Kilgen Organs

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TAKOMA PARK, MD., SCHEME

Gothic Stone Edifice Seating 1,400 in Washington Suburb to Have Three-Manual—Great Pipes To Stand in Open.

M. P. Möller has closed a contract to install a large three-manual in the Seventh-day Adventist Church of Takoma Park, Md., a suburb of Washington. The church is an English Gothic stone structure with a seating capacity of 1,400. The unenclosed great or at least the diapason choruses thereof will be arranged in an exposed group around the rose window above the baptistry of the church.

The church has two organists—Mrs. Malcolm S. Thurlow, a pupil of the late Everett E. Truette, and Mrs. Florence A. Esteb, who studied with Richard Keys Biggs and Alexander Schreiner. The pastor is the Rev. George Semler Rapp.

Following are the resources of the instrument:

GREAT ORGAN.
(Unenclosed).

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Octave Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tremulant.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 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.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., (from Swell).
Super Octave, 4 ft., 12 pipes.
Rohrflöte, 4 ft., (from Swell).
Double Trumpet, 16 ft., 12 pipes.
Trumpet, 8 ft., (from Swell).

SCHLICKER PRACTICE ORGAN FOR SCHOOL IN CINCINNATI

A two-manual practice organ for the Cincinnati Conservatory of Music has been designed and built by the Schlicker Organ Company. The instrument was planned by Herman L. Schlicker and Parvin Titus, head of the organ department. An unusual feature is that the action of the pedal division is electro-pneumatic but both manuals have tracker action. There are four stops in each division. A three-rank mixture is included on the great and there is a two-rank terzian on the swell. The only extension is in the pedal organ, where the 8-ft. gedeckt is an extension of the 16-ft. bourdon. The number of pipes is 767.

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A 1934 Conversation With JOHN TURNELL AUSTIN

Mr. Austin—"You are like most inventors—you figure out a way to do a thing and then refine it."

Mr. X— "What's wrong with that? How else would one do?"

Mr. Austin—"You must work out ten or a dozen ways of doing it, *choose the best principle*—and *then refine that.*"

Mr. X writes that it will take him more than seventeen years to forget that.

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BA 32 Now Sing We, Now Rejoice — J. S. Bach (SATB — Acc.) .20
BA 35 Thank and Praise God — J. S. Bach (Christmas Oratorio SATB — Acc.) 36
TR 120 From Heaven Above — Nolte (SSA) 18

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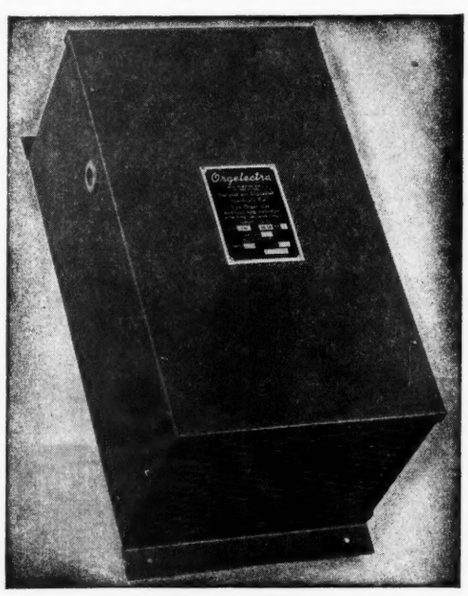
ORGELECTRA



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NEW COMBINATION ACTION IS DEVELOPED BY LA MARCHE

A new type of combination action developed by LaMarche Brothers in Chicago is said to possess the advantages of the all-electric action and at the same time utilizes the elasticity and quietness of air pressure. The principle involved does away with a wind conductor between the console and the organ proper.

The air pressure for moving the drawknobs is furnished by a solenoid which moves a pneumatic of suitable size. From this pneumatic a conductor is led to a distributor box. The distributor box contains a slide for every stop or coupler to be moved. This slide either covers or uncovers an "on" or "off" port. A spring holds the slide in the "off" position. A tiny solenoid moves the slide against the spring in the "on" position. Therefore, when a canceler is used or the setter calls for moving the stop in no current is used. From the distributor box there is an "on" and "off" tube going to a standard penumatic back of the drawknob or stopkey.

The setter can be placed either in the console or in the organ, as there is only one wire per stop coming back to the distributor box. The total amount of current used is very moderate.

The research connected with the new action was carried out in the LaMarche factory under the direction of Maurice Sampson. The company spent five years on the project. The mechanism in its various stages of development is available for examination in the shops of the manufacturer.

ORGAN IN WOOSTER CHURCH IS OPENED BY VIRGIL FOX

In a rededication service Sept. 23 Zion Lutheran Church of Wooster, Ohio, dedicated the newly-installed three-manual Schantz organ and a number of memorial church furnishings. The specifications for the new instrument, which was described in the April, 1950, issue of THE DIAPASON, were drawn up by Wayne Frary, organist. A number of stops, including chimes, harp, French horn, oboe and viola, were given as memorials.

The organ was opened with a dedicatory recital by Virgil Fox Sept. 27. Mr. Fox's program included numbers by Handel, Bach, McAmis, Mendelssohn, Bingham, Middelschulte and Dupré. A capacity audience was present and the response was so favorable that a series of programs of organ music is planned to begin soon.

SUSAN SHEDD HEMINGWAY TAKES NEW INDIANA POST

Mrs. Susan Shedd Hemingway, A.A.-G.O., who for eight years has served as organist of the New Jersey Street Methodist Church in Indianapolis, has accepted the position of organist-choir director of the Central Avenue Methodist Church in the same city and began her duties there Oct. 7. Mrs. Hemingway, who is a former resident of Chicago, is an alumna of Oberlin College and the Oberlin Conservatory of Music. After her graduation she studied under Carl Weinrich in New York.

For the last five years Mrs. Hemingway has been secretary of the Indiana Chapter of the A.G.O. She is an active member of the Indianapolis Matinee Musicale and Sigma Alpha Iota, national professional music fraternity. Mrs. Hemingway is also a past president of the Chicago Club of Women Organists.

A NATIONWIDE TALENT search will be conducted by the National Society of Music and Art, in co-operation with Tru-Art Record and Film, Inc., and a series of non-competitive auditions for pianists, singers, instrumentalists and composers in both the classical and popular field is to be held throughout the nation during the winter and spring. Awards include presentation in a film for national distribution, recording contracts, recitals and cash. Applicants must be in the 16 to 30-year-old group and their applications must be received by Dec. 8. Application blanks may be obtained by writing to the National Society of Music and Art, 20 West Seventy-second Street, New York 23.

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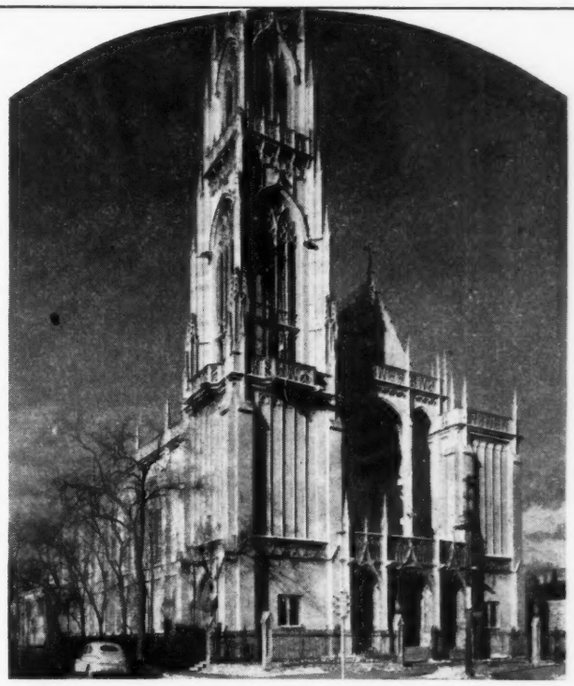
WICKS ORGAN OF THE MONTH



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Every feature is the finest in pipe organ design, construction, and efficiency. The specifications, sent on request, give a more adequate picture of the success of this installation.

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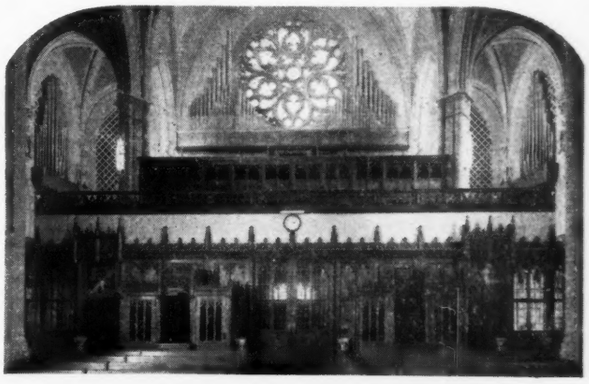
WICKS ORGAN OF THE MONTH?
It will be sent to you regularly...upon request.



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CATHEDRAL IN NEWARK GIVES MOLLER ORDER

THREE-MANUAL IS DESIGNED

Organ for Trinity Episcopal Will Be Installed Early in 1953—Stop Specifications Show Instrument's Resources.

M. P. Möller, Inc., has announced that a contract has been closed for the building of a three-manual organ to be installed in Trinity Episcopal Cathedral, Newark, N. J. The stoplist details were worked out by Einar Olsen of the Möller staff, the Very Rev. Frederick J. Warnecke, dean of the cathedral, and Albert L. Faux, the organist. Installation will probably take place early in 1953.

The organ will have the following resources:

GREAT ORGAN.

Gemshorn, 16 ft., 12 pipes.
Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Chimes (console only).
Tremulant.

SWELL ORGAN.

Flauto Dolce, 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Rohrgedeckt, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Spitz Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 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.
Koppel Flöte, 4 ft., 73 pipes.
Rohrnazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (console only).
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Flauto Dolce, 16 ft. 32 notes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Contra Fagotto, 16 ft., 32 notes.
Posaune, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

SERIES OF FIVE PROGRAMS AT ST. MARY THE VIRGIN, N.Y.C.

A series of five Monday evening programs is in progress at the Church of St. Mary the Virgin, New York City, where Ernest White is director of music. The series began Oct. 22 with a recital by Edward Linzel, organist, who played a program of music by Vivaldi, Scheidt, Bach and Messiaen. On Oct. 29 Marie Schumacher, the church's organist, was heard in selections by Strungk, Titelouze, Buxtehude, Bach, de Maleingreau and Reubke.

Ernest White's recital Nov. 5 will feature the complete Brahms Chorale Preludes, Bach's "Eight Little" Preludes and Fugues and the Passacaglia. Edward Linzel has announced that his program Nov. 10 will include Bach, Kniller, Krebs, Strungk, Vogler and Franck.

A chamber music concert Nov. 19 will close the series. Ernest White will be at the organ, Edward Linzel will conduct and Gordon Myers will be baritone soloist. Selections for organ and strings by Handel, Pinkham, Mistowski, Sgambati and Piston will be heard along with two solo cantatas, "Ich will den Kreuzstab," Bach, and Cantata 8, Buxtehude.

All programs begin at 8:30 in the evening.

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4. Child Jesus in Flanders .60
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LONGUEIL, ARTHUR	Foreman, Small Parts	1891
MARINE, HILMER	Mill	1902
SIMONS, ROLLIN	Foreman, Shipping Dept.	1920
STIFF, LEWIS C.	Consulting Engineer	1910
STIFF, ELLEN	Pneumatic Dept.	1908
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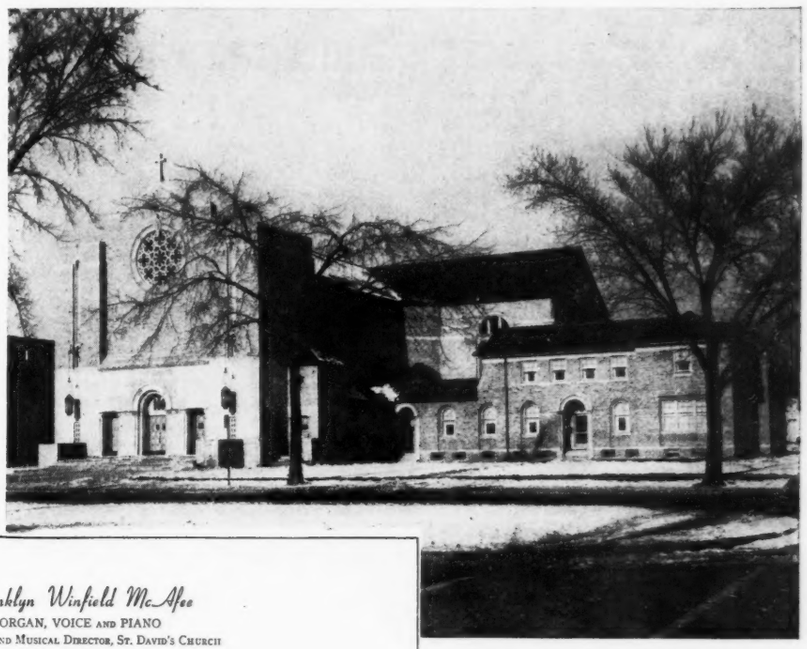

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BIENNIAL NATIONAL CONVENTION, SAN FRANCISCO, CAL., JUNE 30 TO JULY 4, 1952

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

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The President's Column

One hundred per cent! Another A.G.O. record! During the year 1951 all of the fifteen Guild regions are holding conventions for the first time in any year. The nearest approach to this was in 1949, when there were thirteen regional conventions. The first of the 1951 series was in Salt Lake City in March and the last one of this series will be held in Worcester, Mass., Nov. 27 and 28. So the policy of the Guild in making these educational and inspiring conventions available to all members of the A.G.O. in every part of the United States is being carried out for the first time, thanks to the initiative, enthusiastic interest and hard work of the regional chairmen, the deans and committees of the host chapters and all deans, regents and cooperative members who have entered into the spirit of this great project.

Word has just been received from Dean Allen W. Bogen of the host chapter for the annual national conclave of deans and regents, to be held in Chicago Dec. 26-28, to which all Guild members and their friends, everywhere, are invited, to the effect that plans are maturing and we are sure of a feast of music and good fellowship being prepared by the Illinois Chapter. "The Morrison Hotel has been engaged as headquarters. It is centrally located and convenient to all transportation, especially such as will be used to bring us to the various places of activity." This is the official announcement from Dean Bogen.

The complete program will appear in the December issue of THE DIAPASON. A few details can be given at this time. Two of the recitalists will be Robert Rayfield of St. Paul's Episcopal Church, Chicago, and Oswald G. Ragatz of Indiana University, Bloomington. Following the dinner Dec. 27 there will be a Guild service at the First Methodist Church in Evanston. An interesting feature will be the round-table devoted to consideration of church architecture as related to the installation of organs and provision of adequate space for choirs. Dean Ray Berry of the Colorado Springs Chapter will preside over this event and there will be distinguished speakers. The organ at Rockefeller Chapel, University of Chicago, will be one of the splendid instruments in Chicago which will be used for recitals. The 1952 required pieces for the A.G.O. examinations will be played. Many interesting places in the city will be visited.

E. Chester Sparver, chairman of the convention committee for our biennial national convention in San Francisco June 30 through July 4 announces an advance list of distinguished attractions. Dean Frederick Freeman of the host chapter and all working with him are determined that the 1952 convention shall be a glorious demonstration of what the great west coast can do for the cause of the A.G.O. First of all, the high standard of hospitality of which California is justly proud will be maintained. Artists of the first rank are being engaged for the programs. The Civic Auditorium has been selected for at least three evening recitals during the week. "This is a large capacity house with a large organ, and we hope to develop our publicity to get record audiences for these occasions," to quote Chairman Sparver. Harold Mueller, chairman of the program committee, has requested suggestions for the program from all chapters and many responses have been received. It is the pronounced desire of the Northern California Chapter that the program shall be truly representative of the national Guild.

S. LEWIS ELMER.

New Chapter in Rockland County, N.Y.

A charter was granted Aug. 20 by President S. Lewis Elmer to a new chapter in Rockland County, N. Y., the smallest county in the state. The following officers were elected; Dean, Frank Campbell-Watson; sub-dean, H. Vernon Rustin; secretary, Peggy Rednour; treasurer, Dorothy Allison; registrar, Estelle Rinehart; chaplain, the Rev. E. D. Canady. This chapter embraces the towns of Suffern, Nyack, Haverstraw, Pearl River, Spring Valley, New City and Piermont. Plans are under consideration for an active season of musical events and classes to prepare for the examinations.

Interesting Meeting in Pittsburgh.

The Western Pennsylvania Chapter held its first fall dinner meeting Sept. 24, with a large attendance, in St. Peter's Evangelical Lutheran Church, East End, Pittsburgh, where our new treasurer, Eugene J. Baur, is organist and director. The new dean, Franklin Watkins, organist and director at Temple Sinai, Pittsburgh, and Emanuel Lutheran Church, Bellevue, introduced the new officers, members and guests. He spoke of tentative plans for our next meeting—to visit a stained-glass art gallery and then proceed to Sacred Heart Church for a service and recital.

We then listened with interest to the account by Robert Izod, new headmaster of Ascension Academy and organist and director of the Church of the Redeemer, of his trip to the British Isles. He spoke of the beauty and inspiration that came to him and his wife as they visited the great cathedrals and of the beauty of the singing by the boy choirs, especially the Canterbury choir. The Watkins' trip took them on to France, Italy and Egypt. Mrs. Watkins gave reminiscences of her shopping experiences in the various countries. Mr. Watkins' account of their trip to Florence, Rome and Cairo was enlightening.

E. BLANCHE SPRINGER, Registrar.

Illinois Group Hears Bach Cantata.

The Illinois Chapter's first meeting of the season was an open house at the Cordon Club in Chicago Oct. 8. The evening began with a "get acquainted" period at which the members participated in a contest which required everyone to fill a sheet with signatures of others. The meeting was called to order by the dean, Allen W. Bogen, who announced plans for the national conclave of deans and regents to be held in Chicago Dec. 26, 27 and 28. Attention of the members was called also to the fact that the Guild would sponsor a hymn fesival at the First Congregational Church of LaGrange, Ill., on the evening of Reformation Sunday, Oct. 28.

Edna Bauerle introduced Dr. Max Sinzheimer, who was in charge of the program. Dr. Sinzheimer is director of music at Temple Sholom and was a conductor in Europe before coming to America a few years ago. He was assisted by his wife, Helen Hesse, violinist, in the performance of Reger's "The Fiddling Hermit." Mrs. Sinzheimer was a professional orchestra player in Europe and her excellent technical control and musicianship pleased those who heard her.

The major offering of the evening was Bach's bass solo cantata, "Ich will den Kreuzstab gerne tragen," sung by Robert Speaker, Chicago church soloist. Mr. Speaker's interpretation of this work was outstanding and he displayed extraordinary vocal abilities. Dr. Sinzheimer was at the piano for the accompaniment. Mrs. Sinzheimer then joined her husband in the final offering, two movements from Bloch's "Scenes from Jewish Life."

After the program the group enjoyed gathering about a table on which refreshments were provided.

Artist Recitals for Milwaukee.

The first Wisconsin Chapter meeting of the 1951-'52 season was held Oct. 6 at Temple Baptist Church in Milwaukee. After a bounteous supper, a business meeting was held. This was followed by a program of organ music recorded by Mrs. Alfred Cotton at the regional convention in Bloomington, Ind., last June, and by interesting talks and reports on various members' activities as well as on Guild activities for the ensuing year. New members and new chapter officers were introduced, the latter being as follows: Dean, Miss Mathilde Schoessow; sub-dean, Mrs. Alfred R. Cotton; secretary, Donald L. Palmer; treasurer, Mrs. Kittie E. Foster; registrar, Cyril M. Owen; chaplain, the Rev. Hoover T. Grimsby.

Of prime importance among the season's activities will be the Guild-sponsored artist series, with the following nationally-famous organists appearing in recital: Dr. Carl Weinrich, Nov. 4; Fernando Germani, Dec. 2, and George Markey, Feb. 3. The successful "sponsor system" will again be used in bringing these artists to Milwaukee. Other activities during the year will include, in addition to several meetings, a hymn festival, trips to recitals in Madison, Racine and Evanston, and various local recitals.

DONALD L. PALMER, Secretary.

Plans of Nebraska Chapter.

The Nebraska Chapter gathered Sept. 24 at the First Methodist Church in Omaha for the September meeting. This was the opening meeting and Milfred Mowers, dean of the chapter, expressed hope that during the winter the chapter could be very active. Cecil Neubecker, program chairman, announced tentative plans for the year. These included a memorial service for J. H. Simms, who passed away earlier this year, to be held in April, 1952; a dinner meeting in November at which Martin W. Bush will be guest speaker; a joint meeting with the Lincoln Chapter; a meeting in October commemorating the 400th anniversary of the Genevan Psalter.

The meeting then was turned over to Mrs. Howard Rushton, organist of the church, who explained the many changes made in the church. Mrs. Rushton then played several selections, after which Mrs. Marcella Uhl Robinett, contralto soloist of the First Methodist Church, favored the Guild with several solos.

VESTA V. DOBSON, Secretary.

Hear Purvis on New Organ.

The Los Angeles Chapter held its first meeting of the 1951-52 season Oct. 1. Dinner was served to over a hundred members and friends of the chapter in the parish-house of All Saints' Episcopal Church, Beverly Hills, by the women of the adult choir of the church and it was one of the finest our chapter has ever enjoyed. An informal half-hour followed to help our new and old members get acquainted. Miss Esther Wiedower of the Preeman Music Company displayed an assortment of choir and organ music suitable for Advent and Christmas.

The program of the evening was presented in the new church edifice. It was a service of dedication for the new three-manual Casavant organ. The Rev. J. Herbert Smith, rector of All Saints', and the Rev. Kermit Castellanos, assistant, read the liturgy of dedication. Richard Purvis of Grace Cathedral, San Francisco, played the recital which followed the ceremony. In his program Mr. Purvis included: Concerto I, Handel; Pastorale, Franck; Prelude and Fugue in G major, Bach; Three "Prayers in Tone" (from a new suite, "Four Prayers in Tone"), Purvis; Toccata, "In Babilone," Purvis. The last group consisted of improvisations on themes submitted by Edward Shippen Barnes and E. Robert Kursinski.

After the recital the Guild sponsored a "punch party" in the magnificent drawing-room of the parish-house. Mrs. Martha Farr was in charge of the arrangements for the party and was assisted by Bruce Prince-Joseph.

MARVIN BLAKE, Secretary-Publicity.

Pasadena and San Gabriel Valley.

The Pasadena and San Gabriel Valley Chapter met Oct. 8 at the home of Dr. and Mrs. William M. Heidenreich in Arcadia, Cal., for a buffet supper and program of unusual interest. Ronald Huntington, assistant organist of the First Congregational Church, Los Angeles, played on the new Baldwin electronic organ two Bach chorales, "Le Tombeau de Titelouze," Dupré, and Variation on "Adeste Fideles," Ives. Sowerby's Ballade for English Horn was played by Donald Leak of the Pasadena Civic Symphony, with Mr. Huntington at the organ. Howard Wells, concert pianist, played the "Variations Symphonic" by Cesar Franck with Mr. Huntington providing the orchestral parts. Dean David Craighead presided at the meeting. The program was arranged by Ruth Carlmark Lyons, sub-dean.

The chapter is planning three outstanding recitals for the winter in cooperation with Occidental College. The recitals, at Thorne Hall on the Occidental campus, will be played by Fernando Germani, George Markey and Virgil Fox.

MARY KEPLER, Librarian.

Honor to General Summerall.

The Charleston, S. C., Chapter postponed its monthly meeting for some special events. Saturday afternoon, Oct. 6, William A. Goldsworthy of New York City conducted a workshop in choir training for the members of the Guild in the Citadel Chapel. After this workshop the members met in the auditorium of the Citadel for a reception in honor of the president of the college, General C. P. Summerall. As representative of the national headquarters, Mr. Goldsworthy presented General Summerall with honorary membership in the Guild. We are proud to have General Summerall as an honorary member of the Charleston Chapter.

ELIZABETH MCCRANIE, Reporter.

Springfield, Mass., Pastors Guests.

The Springfield, Mass., Chapter opened its 1951-1952 season Oct. 8 with its annual pastor-organist banquet. St. Andrew's Episcopal Church, Longmeadow, was host to ninety-five members and guests at a dinner served by the women's guild of the church. Members introduced their ministers and guests and new subscribers were welcomed. The speaker was A. Thompson-Allen of the Aeolian-Skinner Organ Company in Boston. He gave a very informative talk on the history of the organ and showed lantern slides of many famous organs of ancient and modern times.

CHRISTINE M. METCALF, Secretary.

News of the American Guild of Organists—Continued

Swinnen Plays for Chapter.

Members of the Delaware Chapter were guests Sept. 23 at a recital by Firmin Swinnen, nationally-known organist. The recital was played in the conservatory of Longwood, Pierre du Pont's estate. The Delaware Chapter feels honored to have such a brilliant recitalist as Mr. Swinnen as a colleague.

Through the courtesy of Mr. du Pont and Mr. Swinnen the group visited the room in which the organ is installed and Mr. Swinnen explained details of the Aeolian instrument, which he designed.

CAROLYN CONLY CANN,
Registrar.

Art of Singing Hymns Houston Topic.

The Houston Tex., Chapter held its first meeting and dinner of the season at the First Presbyterian Church Oct. 1. New officers were introduced to the membership as follows: Dean, Charles Pabor; sub-dean, Lanson Demming; secretary, Mrs. Irvin L. Swanson; registrar, Mrs. James T. Seddon; treasurer, Charles H. Young; chaplain, the Rev. T. J. Bagby; program chairman, Anthony Rahe. The program committee gave a report on activities for the year, highlights being the recitals of Claire Coci and Mario Salvador.

After the dinner, at which Guild members had their ministers as guests, the group met in the sanctuary to hear the Rev. William H. Foster, Jr., assistant pastor of the First Presbyterian Church, speak on the art of singing hymns and how the organist and minister may work together to improve congregational singing. He listed three tests of a hymn: Is the content Christian, acceptable theologically, Biblically? Is the spirit of the hymn worshipful? Is the style lyrical—acceptable literature? Four tests of a hymn-tune presented by the speaker were: Is the tune worshipful, expressing reverence for God? Is the tune well adapted to the words? Is the tune singable? Is the tune acceptable to the musically trained ear?

RUTH MARY RUSTON, Reporter.

Clergy as Guests in Amarillo, Tex.

A dinner honoring the clergy was held Oct. 8 at the Blackstone Hotel, Amarillo, Tex. Mrs. Kermit Lawson acted as toastmistress. Miss Juanita Haynes, A.G. Atkin and Mrs. R. C. Burnett read the "Declaration of Religious Principles," "Purpose of the Guild" and code of ethics. Several numbers were sung by the Blackburn-Shaw Quartet. An address on "The Soul and Music" was delivered by Chaplain Morris Lively of the Amarillo Veterans' Hospital.

G. E. Axman will be presented in a recital at the First Baptist Church, Amarillo, Nov. 11, honoring the subscriber members of the chapter.

MRS. KERMIT B. LAWSON,
Reporter.

Rochester Chapter Opens a Big Year.

Members of the Rochester, N.Y., Chapter, Dr. Richard Warner dean, held the first of eleven scheduled meetings Sept. 11 at Christ Church. The Rev. Donald Gratiot, the rector, addressed the group on the subject "Music and the Liturgical Service."

The speaker for the second meeting, Oct. 9, was Dr. William H. Barnes of Chicago, whose subject was "Some Presentday Tendencies in the Tonal Design of Organs." Dr. Barnes drew a large audience of church musicians, including members of the student chapter of the Eastman School of Music.

A printed program of the year's events mailed to the members lists the remaining meetings and recitals:

Oct. 30—E. Power Biggs recital in Strong Auditorium of the University of Rochester.

Nov. 26—Ministers and organists' dinner; speaker Dr. Albert Butzer, pastor of Buffalo Westminster Church.

Dec. 11—Thomas Canning, faculty member of the Eastman School, will discuss "The Chorale Preludes of Bach."

Jan. 8—Discussion of requirements for Guild examinations by Dr. Warner; showing of the sound films of Casavant Freres and the Schantz Organ Company.

Feb. 10—Guild Service at St. Paul's Episcopal Church, four choirs, 100 voices.

March 11—Lindsay Lafford, F.A.G.O., director of music at Hobart College, will give "A Demonstration of Some Choral Techniques."

April 15—Ruth Canfield, Guild treasurer, will illustrate "Contemporary Organ Music for the Church Service."

May 6—Recital by Virgil Fox at St. Paul's Church.

May 13—Annual meeting, election of officers and dinner; organ recordings by Rolland Canfield.

If the fine attendance at the first two meetings is any indication, the Rochester Chapter looks forward to a highly successful year.

RICHARD WARNER, Dean.

Hayton Plays in East Orange.

A fine representation of the Metropolitan New Jersey Chapter gathered Sept. 17 for a feast of food and music at the Munn Avenue Presbyterian Church, East Orange. Good fellowship was stimulated by walking around the festal board and serving ourselves lavishly from the wonderful variety of American smorgasbord.

After a short business meeting we adjourned to the sanctuary for the recital by our sub-dean, Russell E. Hayton, A.A.G.O., M.S.M., organist-director at St. James' Episcopal Church, Upper Montclair. Mr. Hayton demonstrated his musicianship with his well-chosen program. The following numbers were heard: Fantasia and Fugue in C minor, "Schmücke dich, O liebe Seele" and Sonata 6, Vivace, Bach; Flute Solo, Arne; Fantasy in F minor, No. 1, Mozart; Prelude, Fugue and Variation, Franck; "Starlight," Karg-Elert; "Carillon," Sowerby; "Chant de Peine" and "Chant de Joie," Langlais.

MILDRED E. WAGNER, Registrar.

Officers of Chautauqua Chapter.

The following officers have been elected by the Chautauqua Chapter, for 1951-52: Dean, Miss Anna A. Knowlton; sub-dean, Miss Ruth Munson; secretary and treasurer, Miss Charlotte Dahlbeck; registrar, Miss Margaret Brodine; auditor, Paul Kirsten and Arthur Hoaglund.

MARGARET E. BRODINE, Registrar.

Elmira Organists at Dedication.

Members of the Elmira, N. Y., Chapter attended the Horseheads, N. Y., Presbyterian Church Sunday evening, Sept. 30, to hear the dedicatory recital by Roberta Bitgood, S.M.D., F.A.G.O., of Buffalo, on the church's new organ. The program was as follows: Short Prelude and Fugue in C, Krebs; Andante, Stamitz; "The Fifers," d'Andrieu; Aria, Handel; "The Cuckoo and the Nightingale" (Fifth Concerto), Handel; "Sleepers, Awake," "Sheep May Safely Graze," "Comest Thou Now, Lord Jesus, Down From Heaven," "I Stand at Heaven's Portal" and Fugue in E flat ("St. Anne's), Bach; "The Joy of the Redeemed," Dickinson; "In the Church," Novak; "The Primitive Organ," Yon; her own chorale prelude on "Jewels" and "Westminster Chimes," Vierne.

The original organ was installed in 1909 by M. P. Möller and the present installation was made by the Ross Organ Company of Elmira. It has seven ranks, unified on two manuals and pedal.

The October meeting of the chapter was held at Bethany Lutheran Church in Elmira Oct. 2. A. Adolf Peterson, organist of the church, demonstrated the two-manual Möller organ with a Prelude and Fugue by Bach, "Solitude," Ole Bull, and Festival Postlude on "Ein' feste Burg," Faulkes. Plans were discussed and approved for holding a hymn festival in collaboration with the Elmira Council of Churches at the Park Church on Reformation Sunday evening, Oct. 28, in commemoration of the four hundredth anniversary of the Genevan Psalter of 1551, using material compiled by the Hymn Society of America. Because of space limitations it was decided to confine participation to the choirs of the Protestant churches represented in the chapter.

DeWitt K. Botts gave a report on the regional convention held in Buffalo last June.

L. KENNETH MOSHER, Secretary.

Dash Is Atlantic City Speaker.

The September meeting of the Atlantic City Chapter, held in the choir room of the Church of the Ascension Saturday evening, Sept. 22, was marked by a lecture by a prominent church musician, Dr. James Allan Dash. Dr. Dash, addressing forty organists and other musicians, emphasized the great need for anthems of more moderate difficulty for the average small church choir. This music, he asserted, should be more legibily printed on two staves, instead of the customary four, so that the average chorister could more easily follow it.

The audience was asked by Dr. Dash to sing under his direction the first performance anywhere of his recently-published Lenten anthem, "O Come and Mourn." Written in a modern harmonic style, this work ably mirrors the thought and meaning of the test.

Dean Robert Heath presided at the meeting and Dr. Dash was introduced by Joseph S. Lilly.

LEIGH W. CONOVER, Secretary.

Activities in Youngstown, Ohio.

The Youngstown, Ohio, Chapter began its fall activities Sept. 24 at St. John's Episcopal Church. A recital program by one of our colleagues, Miss Martha Jean Williams, a junior at the Baldwin-Wallace Conservatory of Music, preceded the meeting. Dr. James W. Evans, program chairman, introduced the ten anthems which had been chosen by a special committee to be featured by church and high school groups the coming season. The numbers were sung by the group as a choir and directed by various members. The dean, Mrs. Paul A. Adams, presided at the business session and outlined activities for the year, including a series of organ recitals by outstanding organists. Buffet refreshments were served by Mrs. Beryl S. Kinser and Mrs. H. W. Vandersall. Mrs. Frank E. Fuller presided at the punch bowl.

JULIA C. SODERBERG, Secretary.

Northeastern Pennsylvania Chapter.

The Northeastern Pennsylvania Chapter held its first meeting of the season Sept. 24 at the First Baptist Church of Scranton, where it heard a lecture by Hermann Schlicker of the Schlicker Organ Company on "Organ Construction." Mr. Schlicker demonstrated with a small working model which he had erected on the platform. The organists also were invited to inspect the new Schlicker organ which this church purchased recently.

Miss Ruth A. White, the dean, read a letter from national headquarters and it was voted to send a copy of the code of ethics drafted by the Hartford Chapter to every organist and church in our section. Each organist was asked to observe the 400th anniversary of the Genevan Psalter on Reformation Sunday, Oct. 28. The next meeting will be held at the Madison Avenue Temple, with the cantor, Leonard Poller, giving a talk on "Hebrew Music".

Charlotte Borher and her committee served cider and doughnuts.

HELEN FITZE RAWLINGS, Secretary.

Activities Planned in Virginia.

The Virginia Chapter held the first meeting of the season in the First Baptist Church of Richmond Oct. 2, with a good representation, including members from the branch chapters. The dean, Granville Munson, presided and introduced the officers for the year—Mary Anne Gray, sub-dean; Dr. G. Z. Williams, treasurer; Mary Alice Moncure, secretary, and Mrs. W. Bright Anderson, registrar.

In the absence of Charles Craig, chairman, the schedule for the season was presented by Mr. Munson. It includes several recitals by concert artists; a seminar for study; participation in the dramatization of "Elijah" in December; performances at intervals during the winter by chapter members in downtown Richmond churches and other interesting events.

After the meeting a reception was held in the east parlor of the church.

VIOLA D. ANDERSON, Registrar.

Choral Workshop in Lynchburg.

The Lynchburg, Va., Chapter held its first meeting of the season Sept. 28 at the Court Street Methodist Church. The new dean, Mrs. S. H. Williams, Jr., presented helpful suggestions and plans for the year. After the business meeting a choral workshop was held under the direction of the program chairman, Bernard Williamson, choirmaster of the First Presbyterian Church, and Dr. Henry Hallstrom, choirmaster of St. John's Episcopal Church. The program was then turned over to Theodore Herzel, new minister of music of the Court Street Church, who played three Purvis selections on the newly-installed Möller organ.

JANE R. THOMAS, Registrar.

Auburn Chapter.

"The Lord's Song in a Strange Land" was the topic presented by Miss Gladys Gray of Geneva at the clergy-Guild meeting in October. Ways for improving the worship service were discussed. Mrs. Leslie Bryant, the dean, presided at the business meeting and plans were formed for a recital to be given by Lindsay A. Lafford. Mrs. Leroy Mount, program chairman, introduced the speaker, Professor Lafford, who provided much amusement with three piano sketches punctuated by his vocal descriptions. Refreshments were served and a social hour was enjoyed.

ARLENE MORSE, Registrar.

Anthems Are Bridgeport Subject.

The Bridgeport, Conn., Chapter held its opening meeting of the season at the First English Lutheran Church Oct. 1. Gertrude Bayers, organist and choir director of the church, was hostess. Mrs. Ethel Brandon, the dean, conducted a business meeting. Mrs. George Kish, Jr., arranged a program on "General Anthems." Mrs. Brandon, Mrs. Inez Holly, Miss Bayers, Harris Bartlett and Mrs. Kish offered new publications with the members acting as the choir.

FLORENCE BEEBE HILL,
Publicity Chairman.

Toledo Chapter Hears Service Music.

The opening meeting of the Toledo Chapter was held Sunday evening, Sept. 23, in Trinity Episcopal Church. Philip Malpas, organist-choirmaster of Grace Episcopal Church, Sandusky, Ohio, was guest organist. He gave a program of music which would be useful in the service. It was divided into three groups: Early music, nineteenth century and modern American and English. Following the program the group went to Eppes Essen restaurant for a snack.

The October meeting was held in the First Baptist Church choir-room. Two topics were covered: "Teaching an Organ Beginner," by Margaret Weber, and "The Repertoire of Healey Willan," conducted by Grace Erler. Choral and organ works of Dr. Willan were performed. A Hallowe'en social hour followed the program.

On Sunday evening, Nov. 11, Grace Erler will give a recital at the First Baptist Church. Open house in the new Ethel Arndt memorial choir-room will follow. The November meeting will be held Tuesday evening, Nov. 20, at the Sacred Heart Church. The program will be a demonstration of the new three-manual Kilgen organ by Carroll Andrews. A coffee hour will follow.

GRACE ERLER, Publicity.

Open Forum in Williamsport.

The Williamsport, Pa., Chapter opened the season Sept. 15 with a meeting attended by eighteen members at the Village tearoom. Dean Forse conducted an open forum and opinions on the plans made by the executive board were aired. Emphasis was placed on the Guild's reaffirmation of the declaration of principles. There was an enthusiastic discussion of this topic. Other points brought up by those present were interesting lax members, publicity problems and choir festivals.

The group hoped to sponsor a recital by Claire Coci in October. There will be a joint meeting with the Williamsport Music Club in November. In December there will be a Christmas party and radio recitals sponsored by the chapter. A tentative February date has been set for a conference under the auspices of the Church Music Foundation and recitals are planned for the same month. In February a meeting will be devoted to the use of a small organ, and a junior choir festival is slated for March. Guild Sunday is to be observed in April.

DOROTHY EDNA GALLUP, Secretary.

Moonlight Party in Texas.

The Texas Chapter, Dallas, got its 1951-52 season off to a good start Sept. 16 with a moonlight "Bonnie Barge" party on White Rock Lake, planned by Miss Alice Knox Fergusson. A box luncheon was followed by unusual entertainment consisting of instruction in square dancing and a sing-song. Emphasis was placed at the business meeting on the fine group of recitals planned for the year. Clyde English of the University of West Virginia will open the series Nov. 13, followed by E. Power Biggs in February and William Watkins in March.

MURIEL E. SMITH.

Lively Forum in Wheeling.

At the first meeting of the season of the Wheeling, W. Va., Chapter, held Sept. 17 at "The Strider House," a lively discussion followed talks by Mrs. Ruth Dilmore, speaking for organist-directors, and the Rev. Garret Evans, speaking for ministers, on the subject "The Church and Its Staff." Dr. Paul Elbin acted as moderator of the open forum. Some of the interesting subjects brought out were the spiritual value of church music; organists' salaries; the scarcity of directors; who should be on a music committee and of what the duties of this committee consist. Ministers and director-organists were guests of the Guild. Dean John K. Zorian and Program Chairman Howard Stampfle presided.

HELEN HADSELL.

RICHARD WARNER
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News of the American Guild of Organists—Continued

Baltimore Convention a Success.

A large delegation of A.G.O. members and interested persons from Maryland, the District of Columbia, Virginia, Pennsylvania and even one visitor from Florida registered for the three-day regional convention and church musicians' conference which began in Baltimore Sept. 28. The response of the group to the outstanding program, which was noted in detail in the September issue of THE DIAPASON, was enthusiastic.

As previously announced, the dean of the conference was Frederick L. Erickson and others on the faculty included Dr. Charlotte Lockwood Garden, the Rev. George Litch Knight, Charles McKee, J. Edward Moyer and Emile Serposs.

The convention opened with a lecture by the Rev. Mr. Knight and a short recital by Robert M. Quade, winner of the young organists' competition, who played Handel's Concerto in F major, Sowerby's Arioso and Bach's Prelude and Fugue in E flat major.

The conference banquet was held Saturday evening at the Stafford Hotel and was well attended. A notable recital was played by Dr. Garden at Emmanuel Episcopal Church the same evening. Her program included: Rhapsodie No. 2, in D major, Saint-Saens; Two Pieces, "Benedictus" and "Bells of Arcadia," Couperin; "Meditation in the Sistine Chapel" and "St. Francis Preaching to the Birds," Liszt; Fantasie and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger; "Divertissement," Baumgartner; Meditation on "God's Children," Messiaen; "Elevation" in E, Dupré; "Skyland," Vardell; Allegro Maestoso from the "Storm King Symphony," Dickinson.

Dr. Garden also played a twenty-minute recital as a prelude to a hymn festival held in the Brown Memorial Presbyterian Church Sunday afternoon. The hymns used were chosen from the Genevan Psalter to celebrate its 400th anniversary. The Rev. Mr. Knight gave a masterly address on the value to us of the Genevan Psalter. Combined choirs, about 350 singers, sang the hymns and anthems with precision and understanding and gave the large audience a renewed interest in hymns and hymn singing. Several original descants were used and they enhanced the performance greatly. It was indeed a fitting conclusion to three days which overflowed with inspiration, instruction and good fellowship.

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

Meeting of Chesapeake Chapter.

The season's second monthly meeting of the Chesapeake Chapter was held at Old St. Paul's Episcopal Church in Baltimore Oct. 8 and was opened with a short but delightful program of organ music played by the organist of the church, Edmund S. Ender, and two of his pupils, Miss Elda Mack and Mrs. Vera Lysher. After a short walk to the parish-house the business meeting was opened. Reports were made on the regional convention and congratulations were expressed to all who worked faithfully to make it and the church musicians' conference a real success.

Miss Katharine E. Lucke, F.A.G.O., presented to the members the two successful candidates for the A.A.G.O. certificate last May. They are Miss Eva M. Frantz and W. Robert Morrison, now organist of the First Methodist Church in Canton, Ohio. Mrs. Mary Lewis reported on the work of her program committee and distributed annual booklets.

A recital by Edwin Arthur Kraft is planned for Nov. 12 at Old St. Paul's Church and the public will be invited. A detailed report was given by the general chairman of the convention, Richard Babcock. Refreshments prepared and served by Miss Elizabeth A. Ender and her mother, Mrs. Edmund S. Ender, brought to a close a very enjoyable meeting.

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

Activities in Bethlehem, Pa.

The first fall meeting of the Lehigh Valley Chapter was held Sept. 8. A turkey dinner was served in the social rooms of the First Presbyterian Church, Bethlehem, Pa. Stoddart Smith is organist of the host church and Mrs. H. E. Ireland was chairman of the committee on arrangements. About forty members and guests were welcomed by Dr. Ifor Jones, the dean, and by Stoddart Smith. After the dinner Dr. Jones outlined the program of events for the season. Remarks as to the purposes of the Guild and the advantages to its members were made by Messrs. Smith, John Beiswanger, Robert K. Chapman and Albert Gundrum. Dr. William C. Berkemeyer, chaplain, also spoke a few words to the group.

On Sept. 29, in Trinity Episcopal parish-house, Bethlehem, the members of the chapter participated in a Christmas anthem clinic, in charge of Robert K. Chapman, organist of Nativity Episcopal Church. Members submitted anthems, which were studied by the group, who acted as a choir. A collection of rare anthems was brought to the meeting by the Rev. William C. Berkemeyer for perusal by the members.

On Oct. 13, in St. Matthew's Lutheran Church, of which the Rev. Mr. Berkemeyer is pastor, the chapter heard an interesting lecture on Lutheran Church liturgy by Professor George Seltzer of Mount Airy Seminary, Philadelphia.

SUE F. ENRIGHT, Secretary.

Northeastern Pennsylvania Chapter.

The Northeastern Pennsylvania Chapter met Oct. 11 at the Madison Avenue Temple in Scranton to hear a lecture on "Hebrew Music" by Leonard Poller, cantor at the temple. Mr. Poller illustrated his talk with songs and also played records by celebrated cantors. He then conducted us through the temple.

The next meeting will bring a talk Nov. 29 by Charles Henderson of Wilkes-Barre on his trip to Europe last summer.

The date for the annual concert was set for Jan. 24, with Dr. Frank Asper of Salt Lake City as recitalist.

Refreshments were served at the close of the meeting.

HELEN FITZE RAWLINGS, Secretary.

Activities of South Carolina Chapter.

The South Carolina Chapter got off to a fine opening of the season with a minister-organist dinner at Ascension Lutheran Church in Columbia Sept. 25. The program was in the form of a panel discussion on music and worship, led by the Rev. Herman Cauble of the host church. Taking part in the discussion were Msgr. Martin C. Murphy of St. Peter's Roman Catholic Church, the Rev. Carl Hunnicutt and Mrs. Fred Parker from Ebenezer Lutheran Church, the Rev. George Alexander and Robert Van Doren from Trinity Episcopal and the Rev. Lester Kingman and Mrs. Latta Johnston from the Shandon Methodist Church. Mrs. B. T. Bodie was chairman of this dinner and meeting.

Sunday afternoon, Sept. 23, the chapter sponsored a recital by one of its members, Robert Van Doren, professor of organ at the University of South Carolina and choirmaster of Trinity Episcopal Church in Columbia. The program was made up of works of Buxtehude, Bach and Rinck and included also the test pieces for the 1952 Guild examinations. Mr. Van Doren's approach to all his music is scholarly and his playing of this program was no exception. Especially well done was the Bach Sonata No. 3.

As part of the reciprocal courtesy extended organists stationed at Fort Jackson, near Columbia, Corporal James Huestess of Montgomery, Ala., and Pfc. John R. Neal of Chapel Hill, N. C., played a joint recital Sunday evening, Sept. 30, at the Shandon Methodist Church.

On Oct. 8 at St. Peter's Catholic Church Mrs. Curran Jones, organist of the church, presented a splendid program of liturgical music. The Rev. John Nedley of the Oratory, Rock Hill, S. C., spoke on the mass, its meaning and purpose.

A schedule of events for the chapter for the season is as follows: Oct. 23, junior choir workshop, led by Mrs. Fred H. Parker; Nov. 4, recital by Fred H. Parker on the organ at the First Presbyterian Church; Nov. 25, recital by Claude Murphree, regional chairman of the A.G.O. and professor of organ at the University of Florida, at the Shandon Methodist Church; Dec. 16, junior choir festival, conducted by Robert Van Doren of Trinity Church; Jan. 22, program of church service music led by Mr. Parker at the First Presbyterian Church in Sumter, S. C.; Feb. 17, senior choir festival and organ recital by Richard Ellsasser at the First Presbyterian Church; March 18, organ music for Lent and Easter, led by Gregory Pearce, organist of the Eastminster Presbyterian Church, at the Park Street Baptist Church; April 22, organ music for general use, led by Mrs. Clyde Lee Moltz at the Shandon Presbyterian Church; April 27, hymn festival, led by Mr. Van Doren at Ebenezer Lutheran Church; May 6, party and annual election of officers.

The officers of the S. C. Chapter for this season are: Mrs. Latta Johnston, dean; Gregory Pearce, sub-dean; Mrs. B. T. Bodie, secretary, and Mrs. Curran Jones, treasurer.

GREGORY PEARCE, Publicity.

Ready for Junior Choir Festival.

The Charlotte, N. C., Chapter had its first meeting of the season Sept. 17 in St. Peter's Episcopal Church, where our dean, Richard van Sciver, is organist. It was an open meeting to which all organists and choir directors in and about Charlotte were invited. An unusually large attendance was the response to this invitation.

A brief recital by Hugh Harrison, a newcomer to our city, opened the meeting, followed by a discussion of plans for the season. The eagerly-awaited moment of the evening then arrived—a "preview" of the anthems to be used at the junior choir festival in May. Singers and non-singers enjoyed sight-reading the ten interesting selections made by the committee, of which Mrs. T. D. Newell is chairman. This will be the fourth year that the Guild has sponsored a children's choir festival.

Refreshments were served while listening to the tape recording of 400 children's voices at last year's festival.

ESTHER WAINWRIGHT, Registrar.

Piedmont Chapter Meets.

The Piedmont, N. C., Chapter opened its fall season with a dinner Oct. 9 at the West Market Street Methodist Church in Greensboro. Carl C. Baumbach, the dean, led a short business meeting and plans for the year were outlined. Virgil Fox gave a recital in Burlington Oct. 18 as the first in a series of interesting programs. Dr. Austin C. Lovelace gave a splendid talk on church music and Dr. O. Herschel Folger gave an inspiring message, extolling tolerance and understanding between the clergy and church musicians.

MRS. DONALD TREXLER, Secretary.

Report from Winston-Salem, N. C.

The Winston-Salem, N. C., Chapter held its first fall meeting Sept. 11 in Memorial Hall at Salem College. The program opened with a half-hour recital by Miss Frances Cartner, organist at the North Winston Baptist Church. Miss Cartner, graduate in music from Salem College and the Union Theological Seminary School of Sacred Music, played the following numbers: Prelude and Fugue in E minor (the Wedge), Bach; "Lied," Vierne; First Movement, "Regina Pacis," of Guy Weitz' First Symphony. Miss Margaret Vardell, dean of the chapter, presided at the business session which followed the recital. The chapter voted to bring Mrs. Mildred Hendrix, organist at the Duke University Chapel, to Winston-Salem for a public recital.

TIMOTHY CAHILL, Secretary.

Louisville Chapter at Work.

The new executive committee of the Louisville Chapter held its first meeting of the season Sept. 5 at St. Mark's Episcopal Church. All committees have been formed and from all indications this year promises to be one of the most progressive in the history of the Louisville Chapter. Jack Rogers, the program chairman, has outlined a wonderful array of interesting topics and musical programs.

HAZEL FERGUSON, Registrar.

North Louisiana Chapter.

The North Louisiana Chapter held its first meeting of the season Sept. 15 in Betty Virginia Park, Shreveport, William Teague, the dean, presiding. The recital series was announced by Mrs. Lois Simen, chairman of the recital committee. The local chapter is first presenting Dr. Robert Baker of New York City. The program will be presented on Tuesday evening, Nov. 27, in St. Mark's Episcopal Church. This recital series is made possible by a select group of patrons who are interested in bringing the finest of organ music to the Shreveport audience.

Lexington Chapter.

The Lexington, Ky., Chapter opened the 1951-1952 season Oct. 9 with a dinner and business meeting at the Lafayette Hotel. Nineteen members were present and Mrs. J. C. Fife, newly-elected dean, presided. Three new members were welcomed.

An interesting and instructive series of programs for the year was outlined by Mrs. Aimo Kiviniemi, program chairman, and it was decided that the Lexington Chapter would sponsor a recital by an outstanding organist after the first of the year. Plans were discussed for the formation of a student group at the University of Kentucky. It was decided to hold informal monthly meetings on the second Tuesday of every month at the homes of members.

The success of this meeting was due largely to the efforts of the publicity chairman, Mrs. Paul Thurman, and Mrs. Jo Rena Stallard, who had charge of the dinner arrangements.

MRS. PAUL WESTCOTT, Secretary.

Central Tennessee Chapter.

The October meeting of the Central Tennessee Chapter was held Oct. 9 at the Belmont Methodist Church, Nashville. A "movie," "Singing Pipes," produced by Casavant Freres, was shown by Robert W. Smith. Immediately following the business session, presided over by Richard Thomasson, the dean, thirty examples of unison anthems and anthems for two equal voices were presented by six organist-directors—Cyrus Daniel, F. Arthur Henkel, Mrs. C. E. Bowers, Warren Hutton, Arthur Croley and Harry Von Bergen.

The chapter looks forward to an open meeting Nov. 13 at the First Lutheran Church. Organ and choral music by Mendelssohn, Schumann, Schubert, Handel and Brahms will be presented by Guild members and the First Lutheran choir, Dr. Irving Wolfe director, Mrs. Joan Wainright organist.

The Central Tennessee Chapter held the first meeting of the 1951-52 season Sept. 25 at the Oak Hill Chapel of the First Presbyterian Church, Nashville. After a picnic supper Richard Thomasson, the dean, presided at the business session. Encouraging reports were given by officers and committee chairmen. Cyrus Daniel, organist and minister of music of the host church, played a group of organ numbers.

MRS. HUGH DORRIS, Secretary.

Guests in Birmingham Home.

The year's activities of the Alabama Chapter began with a musicale and reception at the new ranch home of Mr. and Mrs. E. B. Van Keuren in Birmingham Oct. 19. One hundred and fifty active and subscribing members and their friends enjoyed a program by Miss Barbara McClain, pianist; Miss Doris Bohannan, soprano, and Richard White, 'cellist.

The executive committee has planned a year of varied and unusual meetings, the first of which will be a lecture on stained-glass church windows by Mrs. J. Hudson Barker, who has made an extensive study of her subject both in this country and abroad. Following her talk, which will be delivered at the Independent Presbyterian Church, choir methods and materials will be demonstrated by Mrs. Minnie McNeill Carr, organist-director.

Herbert Grieb, composer, organist and choir director of the Church of the Advent (Episcopal), was complimented by his church at a reception and presented with a silver service in recognition of twenty-five years of faithful and devoted service.

WILLIAM KROH, Correspondent.

St. Joseph Chapter Events.

An outdoor buffet dinner at the home of James P. Lawbaugh and Mr. and Mrs. T. A. Maxey Sept. 29 opened the season for the St. Joseph, Mo., Chapter. The meeting was held to honor Walton J. Smith, choir director and organist at St. Joseph Cathedral and a member of the chapter, who won the choirmaster certificate in June. Our dean, Mrs. Elsie Barnes Durham, in a short ceremony following the dinner, presented Mr. Smith with the certificate.

During the dinner there was a background of organ music played automatically, the organ being in Mr. Lawbaugh's adjoining workshop. He had connected an M. P. Möller "Artiste" player to a rebuilt organ which he set up in his shop. To provide expression a swell engine actuated a casement window. After dinner there was a visit to the shop.

There was a short business meeting at which plans for the year were discussed. Mrs. J. M. Easterday was elected to the executive committee to replace Mrs. Samuel Hicks, who had resigned, and a welcome was extended to three new members. Mrs. Wayne Nicholas conducted a mock examination for choirmasters, after which records that had just arrived from Holland, as well as other imported records, were played.

On Sunday, Oct. 7, a pilgrimage was made by the members of the chapter to Conception Abbey at Conception, Mo. The service included special music and a procession of 280 high school boys, seminarians, brothers and monks of the abbey, the high school band playing hymns during the procession. On the return to the Basilica there was solemn benediction. At the conclusion of the service Father Edmund, O.S.B., played two short selections on the abbey organ for the Guild members, who in turn presented Father Edmund with an organ album. Father Lawrence, O.S.B., then escorted the group to the parlor of St. Michael's Hall, where coffee and cakes were served.

CAROL R. WOLHEIM, Secretary.

Central Missouri Chapter.

The Central Missouri Chapter held its first meeting at the home of the dean and his wife, Dr. and Mrs. Heinz Arnold, in Columbia, Sept. 24. Plans were made in part for the whole year, with some discussion as to bringing in an outside recitalist.

Because of the departure of the dean elected in May, Frank Bohnhorst, Dr. Heinz Arnold, F.A.G.O., was declared dean. The other officers are: Secretary, Nesta L. Williams, F.A.G.O., and treasurer, William C. Bedford, all of Columbia.

After the business meeting the members had a pleasant social hour.

NESTA WILLIAMS, Secretary.

Meeting Held in Seattle.

The Oct. 8 meeting of the Washington Chapter was held at the First Christian Church, Seattle. After a short business meeting conducted by Dean Arville Belstad, the meeting was turned over to Harold G. Best, principal of Foster High School. Mr. Best conducted a very pratical workshop after his lecture on "The Art and Practice of the Volunteer Choir." The many organists and directors present had a wonderful time singing anthems.

VERA M. PIERSON, Secretary.

News of the A.G.O.—Continued

Tennessee Chapter.

The Tennessee Chapter, Memphis, met in Covington, Tenn., Oct. 15 at the First Presbyterian Church. A program was presented by Albert Johnson, organist of the First Methodist Church, Memphis, assisted by Mrs. Jack Crutcher, soprano of Henning, Tenn., accompanied by Mrs. C. L. Bowden of Ripley, Tenn. Immediately following the program members had the privilege of examining the Schantz organ recently installed in the Covington Episcopal Church.

SALINA KELLOGG ACREE,
Secretary.

Luncheon Series in St. Petersburg.

Forty-six members of the St. Petersburg, Fla., Chapter attended a luncheon at the Detroit Hotel Oct. 9. A short program of music was well rendered. Claude Murphree, F.A.G.O., head of the organ department of the University of Florida and regional chairman of the Southeastern section, was the guest speaker. He delighted the audience with a vivid description of his recent trip to Europe, including festivals at Salzburg and Bayreuth, as well as visits to important music centers in Italy, France, Holland and England.

This was the first of a series of luncheons to be given each month, preceded by a business meeting of the executive board.

ANN AULT, Secretary.

Dinner and Recital in Marshall, Mich.

The Southwest Michigan Chapter opened its season of activities with a dinner at Marshall Oct. 1. Paul A. Humiston, organist and choirmaster of Trinity Episcopal Church, Marshall, was host. Forty-three members enjoyed dinner in the parish-house of the church. Henry Overley, dean of the chapter, outlined plans for the year. The evening closed with a brilliant recital by Myron Casner, M.A., F.A.G.O., organist and choirmaster at St. John's Episcopal Church, Sturgis. The instrument in Trinity Church is a three-manual Möller installed two years ago.

The next meeting of the group will be held in Kalamazoo, at which time the members will entertain the Western Michigan Chapter of Grand Rapids.

Hartford Chapter.

Dean Grace D. Berry presided at the September meeting of the Hartford Chapter at St. Paul's Methodist Church, with George H. Fay, its organist, as host. The program chairman, James R. Weeks, outlined the coming season's events, with some additional meetings under the heading of a church music workshop. These include a youth choir demonstration, an exposition on minimum tonal requirements for the church organ, a children's choir demonstration and an adult choir demonstration. Gordon Stearns, Fred Mitchell, Catherine Dower and Lyman Bunnell will be in charge of these events, which are held in churches in the greater Hartford area.

DUANE R. BASSETT, Publicity Chairman.

Westerly, R. I., Branch.

The first fall meeting of the Westerly Branch, Rhode Island Chapter, was held Sept. 18 at the Pawcatuck Congregational Church, with the Rev. Francis R. Kelley, pastor of the church, as guest speaker. His topic was the relationship among organist, choir and minister.

On Sept. 8, the members of the Westerly Branch were guests of the secretary at his home in Charlestown, R. I., for an outdoor picnic supper. At the close of the picnic members and guests adjourned to the Baptist Church, where an informal recital was played by Vernon de Tar, organist of the Church of the Ascension, New York.

ALBERT M. WEBSTER, Regent.

Meeting of Westchester Chapter.

The Westchester County, N. Y., Chapter at its first meeting of the year, Oct. 2, installed the following officers: Dean, Dr. Henry Seibert, A.A.G.O.; sub-dean, Howard L. Marsh; registrar and treasurer, Henry W. Stewart, Jr.; corresponding secretary, Berenice B. Anner; board members, Frank A. Adams, A.A.G.O.; John Cartwright, A.A.G.O.; Joseph Martucci, A.A.G.O.; Marion Ann Shohfi, Doris Voester, Daisy Withers. The Rev. A. G. Bossenbroek of the First Reformed Church of Hastings-on-Hudson, N. Y., officiated at the service of installation, held in the First Methodist Church, Yonkers. He was assisted by the minister of the host church, the Rev. Earl Scott.

After the business meeting a joint recital was played by the organist of the church, Mrs. Berenice B. Anner, and Edgar Hilliar of St. Mark's Episcopal Church, Mount Kisco. Refreshments and a social hour followed this.

HOWARD E. MARSH, Sub-dean.

Southern New Jersey Chapter.

The Southern New Jersey Chapter began its season's activities with a dinner meeting at Clayton Sept. 24. The year's calendar of events, which includes organ recitals by local as well as visiting artists, a lecture on choral music and a junior choir festival, was enthusiastically received.

After the business meeting music featuring the folksong, both ancient and modern, was presented by a string trio. The speaker of the evening was Senator Emerson Richards, who gave an account of the life of J. S. Bach.

ELIZABETH ANN MULFORD,
Corresponding Secretary.

Organ Tour in New Hampshire.

The October meeting of the New Hampshire Chapter took the form of an organ tour Sunday afternoon, Oct. 21, when four Manchester churches were visited. The "tourists" ultimately arrived at Alma's tea-room for a social hour. The tour started at Ste. Marie's Church, one of the largest in the state, where the organ, standing in the open in a high gallery, and its ensemble make it one of New Hampshire's most satisfactory concert instruments. Next the party visited the Franklin Street Church, where there are two three-manual organs; thence to the First Congregational, with its large new three-manual Austin of fine tonal design, and finally to Grace Episcopal Church. The three-manual Möller here showed efficient disposal of resources in a limited space.

ROBERT HALE, Dean.

Open Activities in Wilkes-Barre.

The Wilkes-Barre, Pa., Chapter opened its 1951-1952 season with a covered dish supper Oct. 8 in the Memorial Presbyterian Church. Mrs. Robert Wright, chairman, was assisted by Mrs. Marjorie L. Reid, Miss Dorothy Allen and Miss Katherine Powell. Following the dinner hour, which was attended by about forty-five members, a business meeting was held, presided over by Charles Henderson, newly-elected dean. The dinner group was joined by approximately twenty additional members for the business and program part of the evening.

Dean Henderson presented to the membership the calendar for the year. The outstanding event will be a conference to be conducted by the Church Music Foundation in February, 1952. The Guild will take an active part in the weekly radio broadcasts sponsored by the Wyoming Valley Council of Churches Wednesday mornings from 7:45 to 8 o'clock over a local station. Recordings of organ and choral music will be played and brief talks will be given by various members.

Ruth Turn Reynolds introduced twenty-two new subscriber members, musicians and clergymen interested in the objectives of the Guild. Two new colleagues were accepted into the membership.

Through the efforts of Robert Dudeck two very interesting films were shown—"Washington Cathedral" and "One God." The latter proved especially interesting and enlightening as it showed the customs and ceremonies of the three principal faiths. A discussion of Christmas music, led by Carl F. Roth, rounded out the evening's activities.

The next meeting will be held Nov. 12 at the First Presbyterian Church, at which time a program of music for organ, harpsichord and voice will be presented.

RUTH DOROTHY WILLIAMS, Secretary.

Reading, Pa., Chapter.

The first meeting for the new season was held by the Reading Chapter Sept. 29 in Grace Lutheran Church, Shillington. The meeting was in the form of a communion and consecration service. There were about forty-five members in attendance. Marian Steigerwalt is organist and choir director of the church. As a prelude Miss Steigerwalt played Richard Purvis' "Communion." Two anthems were sung by the choir. They were "Cast Thy Burden upon the Lord," Mendelssohn, and "Surely the Lord Is in This Place," by Coke-Jephcott. After the service, Mrs. Grace Weaver Stard announced the program for the coming year. The highlights of which are a recital by Dr. Robert Baker of New York City, the Paul Swarm classes in February and the senior choir festival in June.

GEORGE TOBIAS, Registrar.

Lancaster, Pa., Chapter.

The monthly meeting of the Lancaster, Pa., Chapter was held Oct. 1 in the First Presbyterian Church, with Reginald Lunt in charge of the meeting. Those who assisted him were Dean Florence Garber, Richard Harvey and Frank McConnell. The meeting was in the form of an "anthem clinic," at which anthems, both old and new, were reviewed, everyone present singing his own part. This type of meeting has been very popular with the members of the Lancaster Chapter and is now a yearly event.

The opening meeting of the year was held Sept. 10 at Kauffman's teahouse in East Petersburg. It was a banquet for organists and their pastors at which the Rev. Henry H. Bagger spoke on "The Eternal Triangle." Harold Shaar led the group in singing.

ALICE A. BIRCHALL,
Recording Secretary.

London Symphony Member Heard.

The Central New Jersey Chapter held its annual banquet, Oct. 1 at the Pearson Memorial Methodist Church in Whitehorse, N.J. A highlight of the program was a violin recital by Harold Watkins and Mrs. LeMoyne Michaels. Watkins, a graduate of the London College for violinists, played in the London Symphony and in the National Orchestra of Wales. Mrs. Michaels attended the Juilliard Graduate School and has been active in music circles in Texas and the Southwest.

Following the installation of officers, conducted by Elsie Gebhardt, past dean, Miss Annetta Cornell of the Bell Telephone Company in Newark gave a demonstration lecture on voice development, using the "mirrorphone," a voice recording apparatus. Members and guests had the opportunity to record and hear their voices.

The program was arranged by Edward Riggs, assisted by Dean Albert Ludecke, Jr., Mrs. Raymond Eades, Mrs. Arthur Flintzer, Miss Helen Huston, Mrs. Bertram Powers, Mrs. John Galvin, Miss Isabel Hill and Mrs. Robert Jennings.

GERTRUDE BERGEN, Registrar.

Concert at Little Falls, N. J.

The Northern New Jersey Chapter opened its season with a concert Sept. 25 at the First Reformed Church of Little Falls. Four members of the chapter participated in playing the newly-installed organ. Newell Guillan, organist and choirmaster of the Second Congregational Church, Montclair, and Esther Tanis, organist and director of music of the Ridgewood Christian Reformed Church, each gave a recital. Raymond Tarantino, organist and choirmaster of the Union Avenue, Baptist Church, Paterson, played the prelude and postlude, and Dean Frederick D. Kinsey served as organ accompanist for the guest soloist, Edna Hollinghurst, soprano. Mrs. Hollinghurst, who is soprano soloist at the Second Presbyterian Church, Newark, gave a fine performance of oratorio quality. In fact, each artist gave a brilliant demonstration of musicianship.

A meeting, conducted by Dean Kinsey was held after the performance. Refreshments were served.

G. ROBERT FRIELING, Publicity.

Niagara Falls Chapter.

The Niagara Falls Chapter's activities for the 1951-52 season were begun with a dinner meeting Sept. 25 in the Evangelical United Brethren Church. The Rev. Jesse J. Simoson, minister of the First Christian Church and chaplain of the chapter, was introduced to members and spoke briefly. Programs for the year were outlined and will consist of music by a choral group with organ and piano duets, an organ recital by an out-of-town organist, a festival for junior choirs and a recital by Guild members.

ELSA VORWERK, Dean.

Dedication Service in Grand Rapids.

The Western Michigan Chapter held its first meeting and dinner of the season at the Fountain Street Baptist Church in Grand Rapids Oct. 1. The dean, John Davis, Jr., presided over the business meeting and welcomed new members and several guests. After dinner the annual Guild dedication service was held in the new chapel of the Fountain Street Church. Our chaplain, the Rev. Russell McConnell, gave a brief message and a choir composed of Guild members provided the music. Donald Pempin was at the organ. Following the service, all enjoyed an informal social hour at which several members told of their summer experiences. Refreshments were served.

DOROTHY GOOSSEN,
Corresponding Secretary.

Patapsco Chapter Announces Plans.

Charles A. Stanley, dean, and Luther C. Mitchell, registrar, have announced the season's programs for the Patapsco Chapter in Baltimore, Md. The first meeting was held Oct. 5 at the home of Mrs. Margaret Franklin and was devoted to singing anthems submitted by members of the Guild. Subsequent programs will be as follows: Nov. 3, to be held at the Centennial Methodist Church with D. DeWitt Wasson as guest organist; Dec. 3, Dean Stanley will direct his choir at the Memorial Baptist Church in the singing of carols and excerpts from "The Messiah"; Jan. 5, Christmas party at the home of the registrar, Mr. Mitchell; Feb. 2, at the home of the librarian, Charles Parker; March 1, Marion Gibson will give a recital at the Ebenezer A.M.E. Zion Church; April 4, meeting at the home of the treasurer, Mrs. Ira Branch; May 6, a music week program at the Waters A.M.E. Zion Church with Mrs. Emma Poulson and Mrs. Marcus as recitalists; June 4, a picnic at the home of William G. Young, sub-dean.

LUTHER C. MITCHELL, Registrar.

Entertains Rocky Mountain Chapter.

Mrs. J. H. Jamison was the hostess at the meeting of the Rocky Mountain Chapter Oct. 2. After a short business meeting conducted by the dean, Mrs. Elizabeth Burt, the program chairman discussed the printed yearbook and gave every member present a copy.

Mrs. Virginia Herrmann spoke about her experience as a student at the Organ Institute in Andover, Mass. She gave some of the important points in the teaching of organ as discussed by the artists in the school, as well as the music played in recitals.

A Christmas workshop was the theme of the program after the business meeting. Arnold Ehlers played two chorale preludes by Buxtehude. Mrs. Jamison played A. Taylor's "Nativity Minatures." "The First Noel," by F. Balogh, and "The Danish Christmas Carol," by Matthews, were played by Mrs. Paul Parker. The anthems discussed and directed by Mrs. Lillian Healey were "Oh Holiest Eve," Bjornsen; "A Flemish Carol," P. Christiansen, and "Song of the Angels," F. M. Christiansen. Refreshments were served by the hostess.

Hear Dr. Asper in Salt Lake City.

The Utah Chapter's opening meeting of the 1951-52 season was held Sept. 14 at the historic Lion House in Salt Lake City, where dinner was served to twenty-four members of the Guild and their friends. Our new dean, Roy M. Darley, presided, and presented a tentative program for the year, which promises to be one of the best years we have enjoyed. Miss Sarah Castle, newly-elected registrar, notified the officers that she would be unable to assume her office and asked to be released. Mrs. Marcia Crosby was elected to fill the office.

After the dinner Guild members and their friends went to the L. D. S. Tabernacle to hear Dr. Frank W. Asper. Dr. Asper performed in a most effective manner, presenting the following program: Rigaudon, Campra; Andante Moderato from First Trio-Sonata, Bach; Second Concerto, Handel; Chorale, "Sleepers, Awake," Bach; French Rondo, Boellmann; Chorale in A minor, Franck; "Springtime," Kinder; "Lullaby and Prayer," Bedell; "Carillon-Sortie," Mulet.

MARCIA CROSBY, Registrar.

Annual Picnic in Oklahoma City.

The Oklahoma City Chapter held its annual picnic Sept. 11 at the cabin of Dr. and Mrs. W. E. Flesher. Plans for the year were outlined by the dean, Mrs. John S. Frank.

David H. Witt, from Laurel, Miss., and John Hoyt, from New York, were transferred to the chapter.

The second meeting of the season was held in the Epworth Methodist Church Oct. 1. Thirty members were present for the dinner served by Mrs. Charles Davis, Mrs. Fred Kirkland, Mrs. Grace Musser, William Lemonds and Mrs. R. G. McDonald. The program was in charge of William Lemonds and he introduced Dr. G. Raymond Campbell, who spoke on "Worship." Mr. Lemonds then closed the program with "Music in Worship."

Catharine Crozier was selected as the guest artist for April 25, 1952.

MRS. R. G. MCDONALD, Secretary.

Oklahoma Chapter.

The first meeting of the fall season for the Oklahoma Chapter was held the night of Oct. 2 at St. Paul's Methodist Church, Tulsa. After dinner Dean Hine called the meeting to order and guests and new members were introduced. The feature of the evening was a talk by Dr. A. C. Larson on "Hymns of the Lutheran Church." Dr. Larson is a newcomer to Tulsa and is pastor of the First Lutheran Church.

This talk was a continuation of the hymn study launched last year by the program committee and is proving of pronounced interest.

JOHN KNOWLES WEAVER

District of Columbia.

The District of Columbia Chapter held the opening meeting of the 1951-52 season in the social hall of the Church of St. Stephen and the Incarnation Oct. 1. Interesting plans for the season were announced and a report of the regional convention at Baltimore was presented. We were happy to hear that William Watkins, our brilliant recitalist, who has been so severely injured in an automobile accident, was improving.

We are proud to have in our chapter Robert Quade, winner of the regional organ competition, who gave us a brief recital playing the Concerto in F, Handel; Arioso, Sowerby, and Prelude and Fugue in E flat, Bach. The meeting closed with our usual refreshments and social hour.

BERNICE G. FRASER, Registrar.

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News of the A.G.O.—Continued

NEW STUDENT GROUP AT UNIVERSITY OF VIRGINIA

A STUDENT GROUP of the American Guild of Organists has been established at Mary Washington College of the University of Virginia under the sponsorship of the District of Columbia Chapter. The faculty sponsor is Mrs. Jean Slater Appel, an associate of the A.G.O., whose introit, "Noel," is being published this month by Canyon Press of New York.

The group of sixteen presented Miss Elizabeth Nalls of Alexandria, a senior and member of the D. C. Chapter, in a recital Oct. 28. Other programs will be given during the year.

Those in the picture are: Back row, left to right, Joyce Glascock, Beverly Patrick, secretary; Martha Smith; front, Joyce Mason, Margaret Gooch, president; Janet Andrews, Elizabeth Nalls, Jean Kimball, Diane Farans, Willie Parsons, Jane Bradfield, Mrs. Jean Appel.

Northern California Chapter.

The monthly executive board meeting of the Northern California Chapter took place Sept. 16 at the First Unitarian Church, Oakland, with Dean Frederick Freeman presiding. Frank Taylor was instructed to prepare and have published a new directory of the chapter. The possibility was discussed of making arrangements with radio station KPFA, the only listener-sponsored station in the bay area, to broadcast recitals played by members of the chapter.

The monthly general meeting was held Sept. 17 at St. Paul's Lutheran Church, Oakland. A dinner attended by clergymen as well as organists was followed by a panel discussion of church music. The moderator for the evening was Dr. Thomas Franklyn Hudson, minister of the First Presbyterian Church, Oakland. Ludwig Altman, organist of Temple Emanu-El and Ninth Church of Christ, Scientist, San Francisco, and organist of the San Francisco Symphony, stimulated interest by saying that the reason the great contemporary composers are writing for the church only in singular instances is that church musicians and congregations are unwilling to give a sufficient hearing to music written in a new and unfamiliar style. After the panel discussion Dr. Hudson presided wittily over a discussion from the floor.

RICHARD MONTAGUE, Registrar.

Program for Dubuque Chapter.

The Dubuque Chapter held its opening meeting in the home of Miss Doris McCaffrey, sub-dean, Sept. 24. After a short business meeting conducted by the dean, the Rev. Gerhard Bunge, the following program was given: "Christmas Evening," Mauro-Cottone, and "Romance sans Paroles," Bonnet (played by Mrs. Leo Gohlman, organist of the Methodist Church in Cuba City, Wis.); "Rustic Scherzo," Diggle, and "Carillon," Sowerby (played by Miss McCaffrey). After the scheduled program a social hour with music and refreshments was held.

Salvador Plays in Cedar Falls, Iowa.

Mario Salvador, organist of the St. Louis New Cathedral, was presented in a recital at Iowa State Teachers' College, Cedar Falls, Sept. 30, by the college bureau of religious activities and the Waterloo Chapter, A.G.O.

A feature of the occasion was that the recital was open to the public without charge and that all expenses were paid by enthusiastic sponsors. The audience was large and Mr. Salvador gave an exhibition of virtuosity in a style restrained, yet warm. In describing successive numbers on the program one might use such adjectives as brilliant, piquant, massive, pleasing, rollicking, delicate, on to the Widor Toccata as an encore. Every number on the program had something definite to say. Mr. Salvador's pedal work was clear and his manual technique was in the realm where the most tremendous difficulty appears to be met easily. He is a courageous pioneer in the direction where all our concert organists need to go if they are to have audiences—toward programs which interest the music-lover as well as the trained musician.

LYNN OSINCUP, Publicity.

Oregon Chapter.

Ella Mae Howard entertained at her home in Portland for the meeting of the Oregon Chapter Sept. 29. Plans for the season were outlined. The chapter will present George Markey in a recital at the First Methodist Church Nov. 9, and Dec. 3 was selected as the date for the annual organist-minister dinner at the Cape Cod tea-room.

The Guild held its annual summer picnic at the Tualatin River home of Mr. and Mrs. Gerdau Roeder July 21. A lovely gift was presented to the retiring dean, Meta Holm, in appreciation of her work during the last two years.

MARY HAZELLE, Recorder.

Meet in New Mormon Church.

The Church of Jesus Christ of Latterday Saints opened the doors of its new edifice for the meeting of the Tacoma, Wash., Chapter Oct. 8. Two young members of the chapter gave a recital on the new Balcom & Vaughn organ. Charles Adams played: Chorale Prelude, Willan; Chorale Prelude, Peeters; Chorale Improvisation, Karg-Elert. Ted Johnson played: Toccata in F major, Buxtehude; Prelude in C major, Bach; Antiphon 2, Dupré; Fugue in C (Jig Fugue), Buxtehude.

Mrs. Harold Brinkhall spoke on the history and relation of music to the Mormon Church and later played while Mrs. Spencer Broomhead sang the old hymn "Come, Come, Ye Saints." Denton Thomsen of the church directed the group through the beautiful building and explained many innovations.

Mrs. Clarence Harter, dean of the chapter, announced the naming of Miss Grace Johnson as historian.

HOWARD LARKIN, Secretary.

Activities in Lubbock, Tex.

The Lubbock Tex., Chapter met at the Westminster Presbyterian Church Oct. 8. Herbert Calvin, the dean, presided. Plans were discussed for the organist-minister banquet at the First Presbyterian Church Nov. 12. After the business meeting a program on "Hymns of John and Charles Wesley" was presented. Mrs. Mamie I. Neal was program chairman and read a paper on "The Wesleys and Their Hymns." Cecil Bolton illustrated by playing several of the Wesley hymns. Mr. Bolton played an improvisation which was truly inspiring on "Jesus Lover of My Soul," "Hark, the Herald Angels Sing" and "Christ the Lord Is Risen Today." Frank Latta played "Ave Maria" by Liszt.

On June 17, Robert Scoggin gave a recital at Lubbock. The report in THE DIAPASON said he was assisted by his wife. It was his mother, Mrs. Carl Scoggin. He has been receiving congratulations, but he is not married—yet.

MRS. CARL SCOGGIN, Secretary.

Fort Worth, Tex., Chapter as Guests.

Fort Worth's fast-growing chapter held its first meeting of the new season Sept. 10 at the Lake Worth home of Mr. and Mrs. William Engelke, two of our patrons. The cool night made it an ideal occasion for the wonderful al fresco dinner served to about seventy-five guests.

The business meeting indicated the optimism with which we anticipate the year's events. Present plans call for a recital by Virgil Fox in November and a recital by our own Robert Ellis, who is back in Fort Worth after work at the University of Michigan, sometime in the spring.

The evening was brought to a close with an exhibition of fireworks by Mr. Engelke.

ALAN SNODGRASS, Secretary.

Dinner Opens Binghamton Season.

The first meeting of the season for the Binghamton, N. Y. Chapter was held Oct. 15 at Christ parish-house. The evening started with a dinner prepared and served by members of the junior guild of the church. The Rev. Condit N. Eddy, rector of Christ Church, gave an inspirational address on the music of the church. The meeting which followed was devoted to discussion of the year's program.

The month of November is to be a busy one for Guild members. Nov. 11 there will be a recital of harp and organ music at Christ Church by Harold C. O'Daniels, organ; Shirley A. Miller, head of the harp department at Syracuse University, and Mrs. William B. Chase, flute. Nov. 12 a half-hour broadcast of organ music will be provided by Guild members over station WINR, sponsored by the Binghamton Junior League. Nov. 15 Virgil Fox will give a recital at the West Presbyterian Church.

FLEISCHER PLAYS RECITALS IN TWO MISSISSIPPI CITIES

Dr. Heinrich Fleischer, professor of organ at Valparaiso University and the Chicago Musical College, gave recitals in Jackson and Meridian, Miss., in September. The recital in Meridian Sept. 11 was to open the three-manual Möller organ recently installed in the First Presbyterian Church. In Jackson, where Dr. Fleischer played Sept. 9 at Calvary Baptist Church, he was the guest of Mrs. Virgil Posey, organist, who arranged a sightseeing trip which took Dr. Fleischer to cities in Mississippi and Louisiana. Dr. Fleischer's program on both occasions was as follows: Prelude and Fugue in F sharp minor, Buxtehude; Chorale Preludes, "O Sacred Head, Now Wounded" and "We All Believe in One True God" and Prelude and Fugue in E flat major, Bach; Chorale Fantasies, "O Christ, Thou Lamb of God" and "Christ Is Arisen," Lenel; "Piece Symphonique," Franck.

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Oshawa Centre.

The current season of the Oshawa Centre was opened auspiciously Sept. 26 with a dinner in honor of one of its members, Reginald Geen, the new national president of the Canadian College of Organists. The dinner, served in St. George's (Anglican) Parish Hall, was followed by a recital of liturgical music in the church by the choirs of St. Mary Magdalene Church, Toronto, under the distinguished direction of Dr. Healey Willan.

Besides Dr. Willan and choir members, out-of-town guests at the dinner who were welcomed by Kelvin James, chairman of the centre, were: John J. Weatherseed of Toronto, past president, and Mrs. Weatherseed, and Miss Elizabeth Weller of Cobourg.

George Rapley gave a very interesting report of the annual convention held in Montreal. After some introductory remarks by Leon Nash, Mr. Geen in his address recalled incidents of his long career and told many anecdotes of his experiences as a church organist. He deplored the modern idea of working less and less for more and more money and advised organists and choirmasters that the goal through which succeess could be achieved was the goal of excellence in performance, which could be attained solely by hard and constant work.

Mr. Weatherseed commended the members on their good fortune in having Mr. Geen as national president, and brought greetings from the Toronto Centre.

The recital which followed the talks was well attended by the public. Dr. Willan brought both his chancel and gallery choirs. The program was divided into two sections, the first representing the musical portion of a sung Eucharist in the Anglo-Catholic rite. The propers of St. Michael and All Angels were used, since this was the festival of the following Sunday. The gallery choir sang Dr. Willan's "Missa Brevis" No. 9 and his new motet, "Gloria Dei in Immensa Saecula." The second part, a typical Anglican evensong complete with plainsong settings of the psalms, office hymn and canticles, ended with a group of motets, two of which, by Dr. Willan, "Fair in Face" and "I Beheld Her," exquisite in themselves, received a flawless interpretation.

The recital was instructive in showing the beauty and variety which can be given the text of the Anglican services by the skillful use of plainsong and harmony sung antiphonally. It is rare that both these great choirs are heard in recital outside their own church of St. Mary Magdalene, and the Oshawa Centre was proud to have acted as sponsor of such a noteworthy occasion.

MRS. G. K. DRYNAN, Secretary.

Galt Centre.

A combined meeting of the Galt, Brantford and Kitchener Centres and members of the Galt Ministerial Association was held in the Galt Y.M.C.A. April 28. W. U. Lethbridge A.T.C.M. vice-chairman of the Galt Centre, was chairman and master of ceremonies, performing his duties with alertness and dignity.

The object of the occasion was to hear an inspiring address by the Rev. S. L. Osborne Mus.D., principal of the Ontario Ladies College, Whitby. His theme, "The Essential Duo, Minister and Choirmaster," was a topic that held the close attention of the audience. The address was illustrated with personal experiences.

The Galt Centre met in the Masonic Hall Sept. 28 to hear a lecture demonstration on the Hammond electronic organ by the organist of the temple, F. L. Haisell. At the conclusion of his talk Mr. Haisell played some well-known compositions. After the recital a business session was held at the home of C. R. Kilgour under the chairmanship of W. U. Lethbridge. A report on the proposed recital of church music was received and the date was set for Sunday, Oct. 28. Refreshments were served by Mrs. Kilgour.

CLAUDE P. WALKER, Secretary.

St. Catharines Centre.

The opening dinner meeting of the St. Catharines Centre attracted an excellent attendance of organists with their wives and husbands in Knox Church Sept. 25. The speaker was the mayor of the city, Richard M. Robertson, who is both a witty speaker and a pianist whom we have heard improvise cleverly on any theme, but always in the key of F! On this occasion, because of another engagement, the mayor confined himself to speaking, telling the members some pertinent facts about the city, how a corporation is administered and just how the tax money is used for the benefit of all citizens.

The executive for the 1951-52 season is as follows: Chairman, A. C. Hannahson; vice-chairman, George Hannahson; secretary-treasurer, Douglas Campbell; committee, Mrs. W. J. Wilson, Clarence Colton, Mrs. K. L. Crest, James Hopkirk and Gordon Kay.

DOUGLAS CAMPBELL, Secretary.

Brantford Centre.

The monthly meeting of the Brantford Centre was held Oct. 10 at the home of George White. Chairman George E. F. Sweet was in charge of the business, which included final plans for the forthcoming recital of Richard Ellsasser. Announcement was made that the carol service would be held Dec. 12 at 8 p.m. in Colborne United Church, with Cyril Hampshire of Hamilton conducting.

The remainder of the evening included a paper by W. Hedley Staniland, who recently returned to England after a visit here, entitled "Music in Church Worship." Mr. and Mrs. Fred Lewis sang several solos and duets, accompanied by George Fox. A social time concluded the evening.

The monthly meeting of the Brantford Centre was held Sept. 17 at the home of Mrs. J. F. Schultz, Chairman George E. F. Sweet presided. It was decided again to present Richard Ellsasser Nov. 28 and a committee composed of Markwell Perry, George White, Edward Sweet, William Findley and Miss Elsie Senn was appointed to look after arrangements.

A discussion regarding the annual Christmas carol service took place, with the suggestion that it be held on a Sunday evening after church services. A committee was nominated to choose suitable music and take charge of all arrangements. The committee includes William Findley, Mrs. G. M. Cook, Miss Marion Alexander, George A. Smale, Markwell J. Perry and Lance MacDowell. A request from the Rotary Club for two representatives to attend a meeting regarding the proposed new auditorium resulted in George E. F. Sweet and George A. Smale being elected. It was decided to divide the membership into groups of three or four for the coming season, with each group responsible for one monthly meeting.

A social time was enjoyed.

MARJORIE A. COOK, Secretary.

Hamilton Centre.

The Hamilton Centre held a general meeting in the First United Church after the evening service Oct. 14. We were conducted on a tour of the Casavant organ factory through the medium of the motion picture "Singing Pipes." A film with Malcolm Sargent conducting the London Symphony Orchestra was included on the program.

Mr. Hampshire placed before the membership a motion, which was carried unanimously as a resolution to be forwarded to the local council of churches. This resolution dealt with the many requests for secular solos at wedding ceremonies and asked for the co-operation of the clergy in curbing the trend. It was decided to prepare a list of suitable solos, copies of which are to be distributed among clergy and organists.

Refreshments were served by Mrs. Harry J. Allen and Miss Isabelle Knight.

EDGAR SEALY-JONES, Secretary.

Vancouver Centre.

The Vancouver Centre was especially privileged in having as its guest speaker Dr. Harold Rhodes, F.R.C.O., A.R.C.M. currently examining in Canada for the Royal Schools of Music. Dr. Rhodes addressed the centre in the chapel of St. Andrew's-Wesley Church July 1. He spoke in particular about boy choirs in England at the present time and pointed out that boys trained in the choir schools not only were good musicians, but often made amazing records in schools and won many scholarships. Dr. Rhodes concluded his talk by telling of many amusing characteristics of some of the English cathedral organists, and expressed his personal thanks as a former organist of Coventry Cathedral for the generosity of the Canadian organists in supplying the funds for the rebuilding of the grand cathedral organ. A question period followed the address.

G. HERALD KEEFER, Secretary.

NOEHREN

ROBERT NOEHREN AT THE FAMOUS GOUDA ORGAN

Robert Noehren has returned from a third European tour with enthusiastic acclaim for the recitals he played on the great organ at Gouda and the famous Schnitger organ of the Jacobikirche in Hamburg. He also made a special study of all the Schnitger organs. In four journeys to Europe Noehren has played more than 180 organs. There are few organ experts, even in Europe, who have such a thorough knowledge of old organs. Noehren has developed an unusual sense for organ tone and its use, which, in his performances, has brought him high praise from leading music critics here and abroad. He has introduced a new conception of the organ to this country with scales and voicing techniques new to American organ building.

"Robert Noehren, who plays this beautiful music so sensitively, is one of America's finest concert organists, and he has not only achieved a fine organ technique for the musicianly performances for which he is known, but he has also made extensive research in the construction and voicing of many famous European organs. The organ heard in this recording, designed by Mr. Noehren, is ample proof of the logic and wisdom of his ideas. Certainly no recordings of American organs come anywhere near to this release for clarity of expression and distinction in color and brilliance." (Frescobaldi: Fiori Musicali)

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New Issues for the Choir

By JAMES S. DENDY, Mus. B.

The great majority of settings of the Episcopal communion service which reach THE DIAPASON may be divided into two categories—those which appear to have been manufactured to conform to the style of the hundreds published in the last fifty years, patterned after the Victorian English composers, and those which were dreamed by the dreamers who in their various stages of euphoria fancy that every village parish boasts a chancel choir of at least fifty voices and celebrates a saint's day every Sabbath morning.

Communion Service in G minor, by Thomas Matthews, organist and choirmaster of St. Luke's Church in Evanston, Ill., published by FitzSimons, does not fall into either of the aforementioned categories and will be found useful for two obvious reasons—it is simple and it is short. Simplicity is not necessarily a virtue in itself, but Mr. Matthews is a composer of sufficient artistic calibre to be simple without being simple-minded. He captures a feeling of modal warmth in these short settings which will be found useful either for a small choir or congregational singing. They may be sung in unison or in harmony. We suggest this service especially for the family eucharist, where congregational singing is encouraged and time is an important factor.

Thomas Matthews also has to his credit two new motets on favorite texts—"God Be in My Head" and "I Will Lift Up Mine Eyes" (FitzSimons). These four-part *a cappella* settings represent an unsophisticated but beautifully refined style of vocal composition and will surely be found rewarding for any choral group.

The same publisher offers "Canticles for the Morning Services," set for congregational singing by Joseph W. Clokey. This set, which is nicely bound in cover stock, includes all the canticles for morning prayer and communion. The morning prayer settings are an interesting and attractive departure from the regular Anglican chants and the communion service is pleasing and in good taste. Unison voice parts are published separately.

In the Aeolian Choral Series FitzSimons issues a group of Bach works for SATB edited by Russell Hancock Miles. There are two well-chosen sets of communion chorales, two Easter chorales, a set of three chorales of praise and these choruses from the cantatas: "Ah, Lord, Since I Am Wholly Thine" (Cantata 92), "A Prayer for Peace" (Cantata 126) and "To Thee Alone Be Glory" (Cantata 41).

• • •

A publication of unusual interest is G. Schirmer's "Synagogue Music by Contemporary Composers," an anthology of thirty-eight compositions for the Sabbath Eve service, almost all of which were composed for the Park Avenue Synagogue, New York City, at the invitation of Cantor David J. Putterman. In the table of contents one will find listed the names of such famous modern writers as David Diamond, Alexandre Gretchaninoff, Darius Milhaud, Morton Gould, Roy Harris, Leonard Bernstein, Leo Sowerby and Lukas Foss. This collection will be useful and timely not only to those concerned with music in Jewish services, but to everyone who is interested in modern choral compositions.

We are indebted also to G. Schirmer for the publication of two of Bach's finest cantatas, "God, the Lord, Is Sun and Shield" (No. 79) and "Weeping, Crying, Sorrow, Sighing" (No. 12). The English translations are those of Henry S. Drinker.

• • •

Eric DeLamarter's "Blessed Are the Pure in Heart" is published by J. Fischer. This is a short *a cappella* number which will be easy to learn and very satisfying. Fischer also publishes N. Lindsay Norden's "Thine, O Lord, Is the Greatness," a conventional anthem of praise with organ. The performance time is but one minute and thirty seconds .

• • •

Four additional numbers are available in Concordia's "Laudamus Dominum" series. These are "Lord Jesus Christ, Hear My Complaint," Vulpius (four-part chorale); "All Glory Be to God on High," Kugelman (motet for SSA or three-part men's chorus); "Before Thy Throne I Now Appear," Bach (four-part chorale), and "When O'er My Sins I Sorrow," Anonymous (three-part sixteenth century arrangement). In the "Anthology of Sacred Music" series Concordia offers the following: "Thank and Praise God, Laud, Extol Him," Bach (from the Christmas Oratorio); "Jesus Is My Heart's Delight," Bach (arranged by Walter E. Buszin for four voices); "From Death Arose Our Lord, the Christ," Bach-Buszin (SATB); "Now Sing We, Now Rejoice," Bach-Buszin (SATB); "Peace Be unto Israel," Bach (originally from the Wedding Cantata); "Praise to the Lord, the Almighty, the King of Creation," Bach-Buszin (SATB); "Jesus, Joy of Man's Desiring," Bach; "One Thing's Needful," harmonized by Bach; "Before Thy Throne I Now Appear," Bach-Buszin (SATB).

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A variety of new issues has arrived from the Arthur P. Schmidt Company. A happy Christmas number for SSA, written in polyphonic style with accompaniment, is "Christians, Be Joyful," by Russell Hancock Miles. Another Christmas number, "The Night Is Dark, the Winds are Still" (SATB), is by Hugo Norden. Louis Edgar Johns is the composer of a "Gloria Excelsis" and Allanson G. Y. Brown has arranged a setting of "All the Way My Saviour Leads Me" to a tune from the old Dresden "Katholisches Gesangbuch." Other numbers from Schmidt are as follows: "In Thee Abiding," Miles; "O Child of Life," Whitmer; "The Sun Himself Shall Fade," Work; "Benedictus es, Domine," Priest; "He that Hath an Ear," Van Husen.

DR. PAUL GIULIANA, a Boston University music instructor, has added to his activities the task of conducting a music course never before offered in any school or university. The course, given at the university's college of music, is based on the Christian Science Hymnal and is open to all interested persons. Although he lost his sight at the age of 16, Dr. Giuliana continued study for a bachelor of music degree from the New England Conservatory of Music, a master of arts from Harvard and his doctorate in sacred music from Union Theological Seminary.

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Bach in Happy Mood on Records by Biggs in Symphony Hall

By EMERSON RICHARDS

The more familiar of Bach's organ works have been issued as recordings by a number of recording companies and played by a variety of organists on various types of organs in such bewildering volume during the last few years as to satisfy the most demanding Bach enthusiasts. It has remained for E. Power Biggs to break new ground in the field of music of the famous Leipzig cantor in Columbia L. P. Record M. L. 4435. The great concerted works of Bach for voice, orchestra and organ belong to the more mature period of Bach's genius. The cantatas, masses and Passions reflect the musical greatness of Bach at the zenith of his creative powers. Because of the musical resources required, these important works are not heard by the general public in their complete form except in a few favored localities. Columbia and its chamber orchestra and Mr. Biggs have taken steps to remedy the situation.

With the aid of the fine American-classic organ in Boston Symphony Hall and a number of outstanding orchestral instrumentalists from the Columbia organization Mr. Biggs has put together a number of orchestral parts of several of the cantatas with outstanding success. The union of the organ and the orchestra is astonishingly complete and the music comes off with a dash and verve which shows Bach at his very best.

Mr. Biggs has called this double-faced record "Music of Jubilee." It consists of excerpts from some thirteen cantatas and four chorales. The music selected is mostly of a festive nature, in which Bach is shown in his brighter and livelier moods. Cantatas from three of the church's most important celebrations have been selected —Thanksgiving, Christmas and Easter— and the fourth part relates to spring.

Part 1 of the record opens with the Sinfonia from Cantata 29—"We Thank Thee, Lord." In keeping with the spirit of Thanksgiving the music goes at a lively pace, ascending to an impressive climax in which the orchestral trumpets and the organ parts take a prominent place. The contrasting Christmas Chorale Prelude "Nun freut Euch" is played as a pedal solo given to the choir trumpet against 8-ft. and 2-ft. flutes. "Jesu, Joy of Man's Desiring" is played on the organ with 8-ft. and 4-ft. flutes in the right hand against the 8-ft. gedeckt in the left, and the krummhorn, plus the 4-ft. flute, carries a very satisfactory solo. Space will not admit of a detailed study of the whole work. The general effect is a new introduction to Johann Sebastian Bach. Many people who would not otherwise have the pleasure of hearing this music can now do so within the limits of a record. The precision of the tempi, the rhythmic pattern, the flow of the voices, the distinction of the parts, all so essential to a rendition of a Bach composition, are maintained with exactness and clarity. In this respect the organ is largely responsible for the result. Every voice comes out clearly from the 32-ft. contra bass to the mixtures. There are no screamy trebles or muddy basses. Even the cymbalstern and the more radical reeds take their part in the solos and ensemble with perfect accord.

Perhaps the most remarkable attribute of this organ is its ability to blend with the orchestral instruments. The organ and the orchestra melt together in one harmonious whole and present Bach's masterpieces as he intended them to be heard. If there must be any criticism it is in the direction of the employment of modern orchestral instruments with their much more powerful voices than those available to Bach. The trumpets and strings are decidedly more prevalent and the other orchestral instruments are not so smooth as those to which Bach was accustomed.

There are seven mixtures in the Symphony Hall organ and all are used in this record. I leave it to any candid musician to decide if they have not enhanced the clarity and brilliance of the music without in any way offending even the most sensitive ear. They say that the classic organ and mixtures may be very well for Bach, but not for modern music. On this count they are contradicted by Mr. Biggs' recent record of Francis Poulenc's Concerto in G minor for organ, strings and timpani, Columbia L. P. record, M. L. 4329, also played on the Symphony Hall organ in association with the Columbia Orchestra. There may be some difference of opinion about the relative worth of the Poulenc music, but there can be no argument that again the organ and the orchestra unite to present a musical entity of the highest order.

There is a wide gulf between Bach and Poulenc, but both of these records, as Mr. Biggs has given them to us, are well worthy of study and understanding. All one has to do is to hear the records to understand why this organ and Mr. Biggs have attained such a wide appreciation and the largest radio audience of any one now on the air.

ORGAN IN STUDEBAKER HOME GOES TO SOUTH BEND CHURCH

Gloria Dei Lutheran Church in South Bend, Ind., has received as a gift the Aeolian organ taken from the recently razed Studebaker mansion in that city. It is reported that the decision of the Studebaker family to give the organ to the church was made at the request of a maid in their employ who is a member of Gloria Dei congregation.

The organ was rebuilt and installed by Chester S. Collier of South Bend. It was originally a two-manual of thirty-five sets of pipes. Mr. Collier added a third manual and built an unenclosed division consisting of a diapason, octave, twelfth, fifteenth and three-rank mixture. Some of the old sets of pipes were discarded.

The opening recital was played Sept. 23 by Mrs. Bernard Spong of Gary, Ind. A service of dedication was held in connection with the recital and one of those present was Mrs. Robert J. Curry, wife of the late J. M. Studebaker III, who represented the family. Mrs. Spong's program was as follows: Toccata and Fugue in D minor and "Jesus, Joy of Man's Desiring," Bach; "Ein feste Burg," Faulkes; Trumpet Voluntary, Purcell; "Temple Bells," Peele; Toccata, Widor; Gavotte, Martini-Guilmant; Humoresque, Yon.

MUSIC PLAYS LARGE ROLE IN CULVER CHAPEL OPENING

Music played an important part in the dedication of the World War 2 Memorial Chapel Oct. 12 at Culver Military Academy, Culver, Ind. Dedicatory recitals were played on the three-manual Möller organ, described in the April, 1950, issue of THE DIAPASON, and the fifty-one-bell carillon, which was made in Croydon, England.

The first recital on the carillon was played after the lay ceremony of dedition Oct. 20. The artist was Dr. Kamile Lefevere, carillonneur at the Riverside Church, New York City. Dr. Lefevere also played the following day.

The guest organist for the dedicatory recital Oct. 21 was Dr. Van Denman Thompson, director of the School of Music, DePauw University, Greencastle, Ind. Dr. Thompson's program was as follows: Rondo in G, Bull; Chorale Preludes, "I Call to Thee, Lord Jesus Christ" and "Rejoice Now, Christian Souls" and Prelude and Fugue in D, Bach; "Piece Heroique," Franck; Pastorale, Recitative and Chorale, Karg-Elert; "Ariel," Thompson; "Romance" from Symphony 4, Vierne; "Thou Art the Rock," Mulet.

Beginning Oct. 28 Alan Ross, academy organist and carillonneur, will play a series of Sunday afternoon carillon recitals.

The $1,000,000 Tudor-Gothic building on the Culver campus has been erected in honor of the academy's 6,500 former students who served in world war 2. Funds for the construction were contributed by more than 4,000 donors in every state in the Union and a dozen foreign countries.

SIGMUND KVAMME, organist and choir director of the Second Presbyterian Church, Washington, Pa., has announced a series of afternoon services of music for Sundays in Advent. Mr. Kvamme will direct his choir Dec. 2 in Clokey's "Christ Is Born." Professor James Hunter, organist, and Mrs. Lois Hunter, violinist, will be the guest performers Dec. 9. Saint-Saens' Christmas Oratorio will be heard Dec. 16 and there will be a concert of Christmas anthems and carols Dec. 24. All programs will begin at 4 o'clock.

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DR. J. HENRY FRANCIS

DR. J. HENRY FRANCIS, director of music education in the Charleston, W. Va., schools and former organist of St. John's Episcopal Church, is the composer of an anthem commissioned by the Westminster Choir College for its Talbott festival in the spring. The anthem, "O Come, Let Us Sing," will be sung antiphonally by a choir of 3,000 and a congregation of 15,000 located on opposite sides of the Palmer Stadium. It was because of the success with which Dr. Francis' "O Sing unto the Lord a New Song" was performed at the 1951 festival that Dr. John Finley Williamson requested him to compose another number for next year. "O Come, Let Us Sing" will be published soon by the Theodore Presser Company.

FAZAKAS REBUILDING ORGAN AT ST. JOHN'S, JERSEY CITY

The contract for rebuilding and revoicing the three-manual Austin organ in St. John's Episcopal Church, Jersey City, N. J., built in 1915, has been awarded to Arpard Fazakas of Nutley, N. J. Work has been in progress since July 1 and completion is expected before Christmas. There will also be a complete renovation of the chime system, it being electrified throughout for broadcasting.

The rich musical background of St. John's Church has been created through the years by the services of such composer musicians as Philip James, who during his tenure as organist and choirmaster drew up the original specifications of the organ, and Harold Friedell, now organist of St. Bartholomew's Church in New York City. The present organist and choirmaster is Beatrice Norling.

OVIATT ENTERS THIRTIETH YEAR AT FLORIDA CHURCH

Lorenzo Pratt Oviatt, organist and choirmaster of the Memorial Presbyterian Church of St. Augustine, Fla., is entering his thirtieth year of service at the beautiful Flagler-built church.

Mr. Oviatt began the study of piano at the age of 5 and was appearing in organ recitals at 14. He is a graduate of Yale University, where he studied with Horatio Parker and Harry B. Jepson. Later he was organist of churches in Bridgeport, Hartford and New Haven, Conn., before going to Florida.

The Memorial Church organ is one of the last Roosevelt instruments built. It was installed in 1890, contains about seventy ranks and was rebuilt by the Estey Corporation in 1928. A new console was added two years ago.

Winter recitals are played by Mr. Oviatt and are attended by tourists and people from all parts of the state.

MRS. RICHARD RUSSELL, organist of the First Methodist Church of Haddon Heights, N. J., died suddenly June 12. Mrs. Russell was an active member of the American Guild of organists. She played for many years at Lansdowne, Pa., and also at Old St. David's Church, Philadelphia. She is survived by her husband.

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Varied Viewpoints Enliven Discussion of "Baroque" Issue

"Is It Musical?" Is What Counts.

Blauvelt, N. Y., Sept. 18, 1951.— Editor of THE DIAPASON:

* * *I am only an uneducated engineer who likes organ music (only the best, incidentally) and has been playing for over thirty years for his own amusement, so that possibly I don't understand and appreciate this age of enlightenment in tonal design. However, I find that I am not alone in my thoughts and that the great majority of others who like the organ and its music seem to feel as I do. It makes no difference to me whether you call these new creations "classic" or "baroque" or what the mathematical composition of the mixtures should be. The thing that counts with me is whether it is musical and whether it is a joy to listen to or a pain to the ears. After all, if anything is to have value it must have merit and there must be a demand for it. It makes little difference how perfect something is technically, if no one cares for it and if there is no demand for it there is little need for its existence.

Let me point out another fallacy. You baroque advocates and your school seem to think that all organs not built along strictly classic lines are definitely "Romantic" and all people who do not agree with you are crying for the so-called "Romantic" organ. This is not at all so. I am just as much opposed to a muddy ensemble with thick flutes and unassertive diapasons as I am to a so-called "baroque" one, and I have no use whatsoever for the old theater style of organ. Mr. Skinner, although often brought into the argument as a Romantic designer, is not the real proponent of the Romantic trend in organ design. There were many other builders, both contemporary and before him, who produced much more Romantic junk than he ever did. * * *

Personally, I like Mr. Harrison's work and I consider him a very great designer and builder. I like many of his jobs where he has not gone to extremes. One example is his rebuilding of the Skinner organ in St. Paul's Chapel, Trinity Parish, New York City. This organ has a brilliant ensemble which is perfect for the rendition of Bach's music. The buildup is clear all the way up and the full organ is glorious. All kinds of music can be played effectively on this instrument and it is also ideal for choir accompaniment, as anyone can hear for himself by listening any Sunday morning on CBS. An easy comparison can be made between this organ and the leading example of classic design which is heard just before it on the same stations. This is no reflection on Mr. Biggs, who is a friend of mine and is one of my favorite organists. I would walk a mile any time to hear him play—provided he did so on an adequate instrument.

From the looks of the letters being received in reply to Dr. Barnes' article I should say the pendulum of public reaction is beginning to swing toward rational design, incorporating the best in both schools of thought. If you and your friends really enjoy these tonally pure classic creations then go right ahead and build them, but please keep them in your own homes, studios and museums, where the average listener will not be subjected to them. Organ recital audiences are not increasing except in certain rare instances. Why not try to interest people in organ music rather than drive them out into the streets because they can't stand the effect on their ears?

Very truly yours,
FRED M. LEIPER.

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In Defense of Baroque Music.

Newark, N. J., Sept. 11, 1951.—Dear Mr. Gruenstein:

As you pointed out, the discussion over the Barnes article has at least made organists think, but it unfortunately appears that the thought of the violently "anti-baroque" wing is based more on nostalgia, stubbornness and misinformation than on scholarly investigation and logical interpretation of the history of music. Several charges have been made repeatedly which demonstrate this, but they have not been answered.

The music under attack is labeled unpoetic, lacking in warmth and even "cold emotionalism" [Mr. Rienstra's letter]. This is a completely false view. "The man of the baroque loves unrest and tension and the overwhelmingly pathetic.* * * The baroque artist is striving to give an impression and render a mood; he wants to present us with drama * * *." [Paul Henry Lang. "Music in Western Civilization," Page 323] The musician had the same artistic goals. The baroque was the era of the beginning of the opera, of the sumptuous polychoral music of the Venetians, of the dramatic, moving Passions and oratorios. Its organ music covers the emotional scale from the poignancy of Scheidt to the fantastic exuberance of Buxtehude and Lübeck. To assert that this music lacks feeling is to betray an abysmal unfamiliarity with it. This impression is increased when these gentlemen casually toss off all this music they know nothing about with the convenient handle "pre-Bach." Baroque organ music did not stop when the Leipzig cantor was born, nor did he create within a musical vacuum. Rather, he is the unbelievable culmination of centuries of artistic endeavor. Yet what diverse elements lead to this mighty man—early, middle, and high baroque style, a northern, middle and southern German school of organ composition, Italian and Spanish schools. All of these are different, but they are all self-contained artistic movements, and not merely primitive experiments to prepare the way for Bach.

The view of baroque instruments as "relatively imperfect examples of the earlier German school" [Mr. Maclean's letter] is a related misconception. The baroque organ was designed according to definite artistic principles, independent of material or mechanical limitations. These principles can be discovered through a study of writers of the period, such as Schlick and Praetorius, and contemporary books such as Frotscher's "Geschichte des Orgelspiels und der Orgelkomposition."

Throughout the unfavorable criticism of supporters of baroque music two inaccurate charges have constantly occurred. First, players of baroque music have been called mere "technicians" and their playing has been described as "objective and lacking in poetic feeling." [Mr. Bidwell's letter] Secondly, though not always explicitly stated, there has been the implication that these same artists are all young whippersnappers who have, in their untutored ignorance, fallen for a fad. But men like Weinrich, Biggs, White, Noehren and Heitmann are mature, poetic artists, who have not been afraid to add solid scholarship to their other accomplishments. An artist who limits his repertoire to baroque music has discovered, after much careful consideration of all music, that the Romanticists, with the exception of Brahms and Mendelssohn, have nothing to offer in organ music which compares with the deep expressiveness and power of Renaissance and baroque works. After one has seen the emotional heights achieved in the sixteenth and seventeenth centuries the "warmth, feeling and poetry" of nineteenth century organ literature is shallow sentimentality. This is not a fad, but a profound artistic conviction.

Nor is baroque music scaring people away from recitals, as charged. For decades organ recitals have been the joke of the musical world because of the inferior music presented. The music-lovers, the people who go to opera and concert, do not know names like Guilmant, Widor and Dubois, but they are becoming delightedly acquainted with Pachelbel, Boehm, Buxtehude, et al.

A program made up exclusively of baroque music will prove unpalatable to the average listener and impractical for service or recital to the average organist. The highly-charged emotional atmosphere of such a program can be relieved by Romantic pieces, which will also be pleasant for the listener of less cultivated taste. However, it is wrong to cater exclusively to the latter and dispense a program of unadulterated syrup. It is the organist's duty to raise the general level of appreciation, which means attempting to make the great baroque masterpieces as familiar as the standard symphonic literature. If necessary, let the organist begin this educational process with improving his own taste.

Sincerely,
F. MARK SIEBERT.

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Shortest Letter on Baroque Issue.

Berea, Ohio, Oct. 5, 1951.—Editor, THE DIAPASON:

With apologies to the author, whom I have forgotten:

When e'er I argue with a guy,
To this one thought I'm wedded:
To my convictions I am true,
While he is just bull-headed.

FARLEY K. HUTCHINS.

• • •

Acoustics Important Problem.

Colorado Springs, Colo., Oct. 8, 1951.—To the editor:

The interest shown in published letters is gratifying to those who feel there has been little but indifference regarding the future of the American organ. However, almost nothing written indicates the realization of the line of thinking from which American organ design must stem. The lack of resonance in American buildings today requires a new approach in thinking. Unless the organ is designed to meet and compete with this deadness, mutations and mixtures will scream, reeds deafen. The future of the American organ will become increasingly problematical if acousticians and physicists continue on their "deadly" way.

We must study the relation between acoustics and organ design in terms of the space-and-materials concepts of the building field today. Until all group factors accept resonance as essential, the organ world has a battle to wage. Only when this battle, and that of the important acceptance of proper location and space requirements, is won, can America have instruments adequate for music as the composer intends and the era of composition dictates. Constant study and research must focus upon basic elements with a view to the endless possibilities which modern technology, conditioned by experience, can mean for the future of the American organ as a medium of musical expression.

RAY BERRY.

• • •

Away with the Specialists.

Los Gatos, Cal., Sept. 28, 1951.—Dear Mr. Gruenstein:

In this left-wing world of today, with its distortions and absurdities reflected in a sabotage of the verities in practically everything, including so-called "art", a period of disturbance and change—with the law of probability favoring many projected lines later being recognized as mistakes—it is reassuring and encouraging to see the amount of conservative, dignified and logical comment in the September DIAPASON on the baroque discussion started by Dr. Barnes. Bidwell, Maclean, Rienstra—all talk sense. Particularly pertinent is Mr. Maclean's statement that it would be hard to imagine a greater stylistic fauxpas than a combination of baroque fluework and Cavaille-Coll trompettes. That ought to be pasted in the hat of every young organist, for it guides to the immediate rejection of much being offered us today. You cannot bake a layer-cake organ and taste an ensemble!

For the past twenty years or so American builders have been groping about in the twilight of cut and try, feeling their changing way to some sort of composite system of design that would combine the good features of foreign and domestic work of today and yesterday. The attempts range from photographic copies of ancient work to highly personalized conceptions without precedent. When stoplists come out in German, specifications are referred to as "dispositions" and stops entirely foreign to local usage are seen in print in your publication, one cannot doubt that we are in the midst of a "baroque" revival (1600-1750 tone and design). Think of the money spent on some of these transient effusions, consider the derelicts that will litter our tonal shores, imperiling young voyagers, tainting taste, till kindly oblivion overtakes them and they sink into the sea of scrap!

Nevertheless it's a healthy sign—all this activity—and not all the money and effort has been wasted. Much American work is twice as good as it used to be. The 8-ft. organ appears definitely dead and we have at least caught up with the better builders of 250 years ago and know, now, that an ensemble is an extended series of harmonics and not a blob of unison tone.

I am and always have been a believer in taking the prime features of the several national schools of design and trying to combine them into a homogeneous integer. I have done a good deal of work along such lines and some of it has turned out well. But the rub in any such venture is that hard word "homogeneous". Can one combine these various elements without the individual members sticking out like raisins in a pudding? The answer as I see it after years of thought and work is "Yes, if we make liberal, rather than literal, translations." This implies digestion and regurgitation—not just swallowing whole. The combiner must grasp and understand the object of the individual detail as developed by its originator and treat his (combiner's) version of that detail so as to capture that object. If he modifies the detail and yet makes his point he cannot be criticised, but should be praised.

Therefore, only one not well informed would take the red patch of a 99 2/5 per cent pure Schulze chorus and sew it on reeds of cornopean quality. Ditto, as Mr. Maclean says, he who would sandwich between the white layers of Silbermann or Schnitger fluework the crimson streak of French trompettes will get a zebra job. Old wine in new bottles should be looked on askance. For instance, the Schnitger hauptwerk flues often had a 16-ft. quintaten for their double. They also had a good supply of mixtures in which the off-unison ranks were not only as strong as the unison ranks but in many cases were doubled (8-12-15-19-19). Uncovered fifths—the *bete noire* of some modern designers—were purposely emphasized. They threw down considerable resultant weight that enabled the chorus to get along with only a light individual double. But to take that same light double—and a 16-ft. quintaten is no more than that—and put it into a modern diapason chorus with unisons, octaves and mixtures that bear about the same relation to a Schnitger chorus as a freight train does to a velocipede, is indefensible. Yet we see it every day. That's what I mean when I say we must first understand the principles of an original before we reassemble its parts.

Those who criticise Schulze and compliment Schnitger should realize that the two artists differed only in degree—they followed the same general rule. Each took a certain scale and made from it every rank in the entire chorus. The Armley great is that way, the Steinkirchen hauptwerk is that way. But Schulze blew his pipes to capacity, while Schnitger blew his only moderately. Thus Schulze achieved a magnificence immeasurably superior to Schnitger work. Schnitger is unworthy to lick Schulze's boots on that one point. But Schnitger, by his deliberate restraint, captured a utility that balances against the Schulze magnificence. I sympathize with both men and know it is possible to get both effects—in a modified way—realizing most of the grandeur of Schulze and practically all the convenience of Schnitger. But the trick cannot be done with literal translations—exact copies.

It is time for us all to turn to the constructive instead of keeping on carping. It is wasted time to haggle on the definition of "baroque". There were many kinds and types of ensemble in the so-called baroque period—almost as many then as now. It is idle to chin about beauty being subjective or objective. The truth is that if we were all alike and perfect, then only would beauty be objective. With things as they are we have to fall back on the human near-fallacy of "in matters of taste there is no argument". My ears like powerful tone, others cannot bear it. I like to get inside the organ and bathe in everything Schulze or Father Willis can pour on me. "A" likes vivid primitives (a primitive has not yet had its edges rubbed off, so is vivid), "B" prefers suave sophistication. BUT—the fair man will admit that his physical limitations influence his preferences and that—other things being equal—the larger view excels (as it exceeds) the inhibited scene. Suave sophistication will always come off second-best by this yardstick.

The specialist knows more and more about less and less—the broad-gauge mind rebels against such confinement. Purists who scorn transcriptions and find their joy in seventeenth-eighteenth century organ tone are unquestionably sincere and merely reflecting their physical equipment. But they are specialists. The ultimate in design is an organ of middle size and price that will play anything, doing justice to all music from Sweelinck to Reger. Also it will make transcriptions easy and musical. Incidentally, it will give the congregation that paid for it value received. This can all be done in a three-manual of thirty-five registers. Passing the boundaries of polyphony—fascinating and alive as that musical country is—we can, with such an instrument achieve the ultimate in catholic mental and emotional satisfaction. Specialists—Adieu!

J. B. JAMISON.

• • •

Says Builder Should Design Organ.

Albuquerque, N. Mex., Oct. 7, 1951.—To the editor:

Dr. Barnes has stirred up a controversy which, to say the least, has caused the organ world to come out of its drowsy day-to-day activities with "fur and fists" flying. I might say that it is about time, for we've been heading for this sort of thing for far too long. A few arguments like this to clear the air will result in much better organs and organ music in our churches.

As a man who has been associated with the building and designing, rather than the playing of organs, I feel that a few ideas from this segment of the organ world would be fitting and to the point. * * *

When a church begins contemplating the construction of a new organ, immediately the organist assumes it to be his birthright to choose the stops and the builder. The sad part of it is that many churches do just as these men wish and leave the specifications up to them. There is absolutely nothing wrong with the organist giving his ideas to the organ builder, but far too often the organist is unrelenting in these ideas and there have been many organs constructed to the sorrow of the company involved.

Organ companies, while indeed artists in a field of art, and deeply in love with their work, are also business concerns, and as such, to stay in business, must make sales and make a profit on those sales. No one will dispute their right to these principles. But if they are not able to dissuade the organist from what they know to be an extremely poor specification, they must accept the contract as such, for not to do so would be business suicide. A rejection of a contract would simply place it in the hands of a competitor.* * * So the fault of these "radical" organs does not necessarily lie with the builder.* * *

If organists would allow the builder to design the organ for the needs of the church and its services we wouldn't be entering upon such discussions as these.* * * The fact that a man can drive an automobile does not testify to his ability to design one. How many of us would attempt to design our own houses? Those who have tried it usually have a sad story to relate. Churches have at their disposal without charge the services of organ architects connected with the major builders—men who know. Why then, do they not avail themselves of this wealth of knowledge? Mr. and Mrs. John Q. Public, who pay for the organs, are going to stop paying for them if they don't start to get something for their money that they can *enjoy*—$20,000 to $40,000 is a lot of money to spend for an organist's toy.

J. PAUL AUDET.

• • •

Have Forsaken Their Art.

United Presbyterian Church, Caledonia, N. Y., Oct. 15, 1951.— Dear Mr. Gruenstein:

To point a direction amidst the present controversy over organ design and registration, I enter the complaint that, with exceptions, the organists seem to have forsaken their art. Too seldom do we hear the plasticity that Bach and others have placed

on the page for us. The actual sound—whether a pecking at 8-ft. and 2-ft., a cacophony of misplaced harmonics, or the effect of a third-rate orchestra under a fourth-rate conductor—does the music no more harm than the poor keyboard approach. With relation to other performers of concert calibre, the organist seems to be oblivious to the problems of plasticity, rhythm, continuity, phrasing, accent and, to be sure, tone color and intensity. Granted that perfection on this complex instrument must not come easily. Yet it is ironic that the organist has a heritage of material concerning interpretation, registration and instrumental design from such people as Schlick, Diruta, Frescobaldi, Raison, Couperin, Bach and, in the present day, Harold Gleason, Olivier Messiaen, Caspar Koch and Wanda Landowska, to name only a few. Entirely too many organists seem to base their approach to the art on the adulation of the church congregation, pure whimsy, the misapplication of the builder's art, or lack of technical facility—the fast parts slow and the slow parts fast.

Sincerely,
ROBERT MOORE.

He Speaks for the "Kids."

Santa Ana, Cal. Sept. 6, 1951.—Dear Mr. Gruenstein:

I represent the kids that Emerson Richards was referring to in regard to the baroque organ. After reading all these articles on the subject I decided to write also. So many people have stated not to miss the point in their articles. Just what is the point?

Baroque organs were so designed because man power was used in place of our large modern blowers and tracker action was used in place of our present electro-pneumatic action, which was only natural. Small-scaled pipes were a must as large-scaled sets would threaten the wind supply. This explains why these organs were made this way. If the great organists were alive today wouldn't they prefer our magnificent instruments in comparison with their limited and crude ones? We are supposed to go forward instead of backward. These baroquists should not be trusted with the planning of organs lest a drum and triangle might be included in the scheme. Most of the baroque organs are unbalanced. They have too much foundation tone and not enough unison. There is nothing better than clarity in an organ, but when overdone it is just as bad as a theater organ tremolo.* * *

Just what has happened to the 8-ft. diapasons on these musical monsters? They seem to have completely disappeared.* * *

The baroque organ had its place when men couldn't produce anything better. Things have changed now. So why limit ourselves? As one of our school teachers put it, "cut out the foolishness".

Sincerely,
LEROY LEWIS.

• • •

He is Tired of the Debate.

Indianapolis, Ind., Sept. 12, 1951.—Dear Mr. Gruenstein:

This is a mild protest against the continuing and increasing articles written in THE DIAPASON on the subjects "Baroque Issue, Pro and Con", "Baroque versus Romantic" and related matters.

This debate, or controversy, if there really is any, appears interesting to only a few and the endless discussions and comments thereon which are printed in your good publication take up considerable news space, which I am led to believe is presently expensive and which could be devoted to other more interesting material. If not already there, we are approaching the *ad nauseam* stage in these pointless arguments. I am reminded of the famous quotation, "So much they talk, so very little said."

Assuring you that I am an interested reader of THE DIAPASON, I am

Very truly yours,
PAUL R. MATTHEWS.

Endorses Barnes' Statements.

Lake Wales, Fla., Aug. 17, 1951.—THE DIAPASON:

Please let me add my unqualified endorsement of Dr. Barnes' expressions as to "baroque" organ schemes and the styles of playing they encourage. I also endorse fully opinions expressed in support of Dr. Barnes in the August issue. Some time ago I gave one year as time in which this fad would begin to wane. The revulsion set in within six months. So it would seem I was not far wrong. Only lately I have met organists who much regret they were drawn into this movement and frankly express disappointment with organs so built.

JAMES N. REYNOLDS.

ARNOLD DANN, who is organist and choirmaster of Bethesda-by-the-Sea Episcopal Church in Palm Beach, Fla., has been appointed musical director at Temple Israel in West Palm Beach. Mr. Dann has returned to his duties in Florida after a vacation of four months which was spent in Asheville, N. C., Alexandria, Va., Washington, D. C., and Philadelphia.

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TC6 Thy Little Ones, Dear Lord, Are We —arr. Comfort Hinderlie-Dale
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CHURCH MUSIC CONFERENCE HELD BY INDIANA LUTHERANS

The first church music conference sponsored by the Indiana Synod of the United Lutheran Church was held at Camp Lutherwald, Howe, Ind., Sept. 1, 2 and 3. The Rev. L. David Miller, M. S. M., minister of music of Trinity English Lutheran Church, Fort Wayne, was dean of the conference. During the three days eighty-six persons were registered. The program was dedicated to developing an appreciation of the best church music as an aid to worship.

A Baldwin electronic organ was used for recitals. A program of music suitable for preludes was played by Ralph Doctor of Fort Wayne. Mr. Doctor's radio program, "Organ Reverie", over station WOWO, Fort Wayne, recently received the first award for the best religious program broadcast over local stations in the United States and Canada during the year August, 1950, to August, 1951. Robert Shepfer, organist, and Miss Harriet Whonsetler, soprano, presented an interesting program of wedding music. A junior choir clinic was conducted by Mrs. David Gerig and Mrs. J. F. Mussehl. Adult choir methods were discussed by L. David Miller, who illustrated his lecture by using his chancel choir of Trinity Church, Fort Wayne, in a demonstration rehearsal.

Ronald Ross, production manager of radio station WOWO, Fort Wayne, former producer of "The Lutheran Hour" and director of the Lutheran Hour Chorus, conducted a radio clinic, giving practical suggestions for effective broadcasting of choirs and church services. The Rev. David F. Holland lectured on "The Arts and Religion"; the Rev. Robert Heine spoke on the "Use and Abuse of the Lutheran Liturgy"; the Rev. Dr. F. M. Hanes, president of the Indiana Synod, delivered the sermon at the Sunday service; the Rev. J. F. Mussehl spoke on "The Relationship of the Minister, Organist and Choirmaster"; Mrs. L. David Miller spoke on "Worship Services in the Auxiliaries of the Church" and conducted the daily devotions, and the Rev. Mr. Miller gave an organ recital and spoke on "Music in the Lutheran Church Today".

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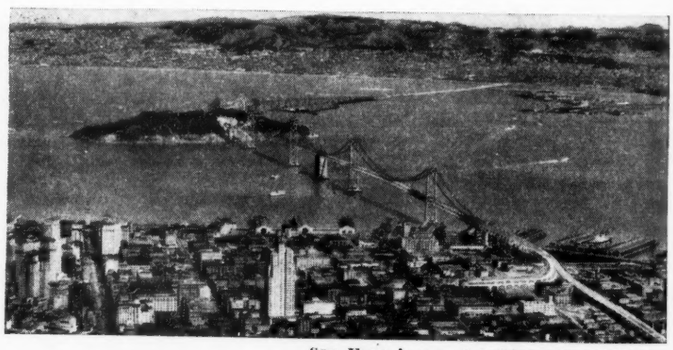

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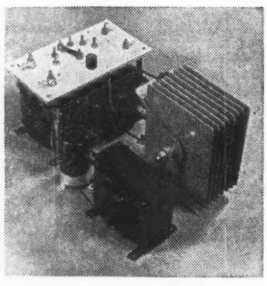

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Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Ouverte, 4 ft., 12 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 25 notes.
Tremolo.

SWELL ORGAN.

Rohr Gedeckt, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 12 pipes.
Chimney Flute, 4 ft., 12 pipes.
Salicet, 4 ft., 12 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Rohrnasat, 2⅔ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 12 pipes.
Dulcet, 4 ft., 12 pipes.
Nazard, 2⅔ ft., 61 notes.
Doublette, 2 ft., 61 notes.
Tierce, 1⅗ ft., 61 notes.
Larigot, 1⅓ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 49 notes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Double Open Diapason, 16 ft., 12 pipes.
Sub Bass, 16 ft., 32 pipes.
Rohr Gedeckt, 16 ft., 32 notes.
Contra Gemshorn, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.
Double Trompette, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

AN ORGAN, VIOLA and piano recital was presented by three faculty members of the Northwestern University School of Music Sunday afternoon, Oct. 21, in Lutkin Hall on the Evanston campus. The performers were Barrett Spach, chairman of the organ department; Harold Newton, instructor in viola and ensemble and violist in the Chicago Symphony Orchestra, and Pauline Manchester Lindsey, assistant professor of piano. Mr. Spach opened the program with the Franck Fantasie in A major. His other solos were the Pastorale by Milhaud and Hindemith's Sonata No. 2. He and Mr. Newton played the "Poem" for viola and organ by Leo Sowerby.

CALVARY METHODIST Church in Memphis, Tenn., has just installed a two-manual Kilgen organ of 1,213 pipes. The specifications were prepared by Max Hess of the Kilgen Organ Company and Mrs. Carey Craft, organist of the church. Adolph Steuterman, F.A.G.O., organist of Calvary Episcopal Church, Memphis, was consultant.

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The Hymn Society is justifiably proud to announce the publication of Paper XVI, "The Hymn Festival Movement in America," written by Dr. Reginald L. McAll. Between its two covers he has presented the *rationale* for hymn festivals as they have developed over the last two decades. But this is not all. Dr. McAll has drawn upon the rich experience of more than two decades of planning and conducting hymn festivals of all types.

Let it be understood that, while Paper XVI continues the scholarly tradition envisioned by the late Carol F. Price, it is at the same time an eminently practical tool for the enterprising and creative church musician. The reader will learn how to organize a hymn festival; how to build it around a thematic, topical or demonstration plan; how to project a "joint hymn festival" with other churches; how to celebrate hymnic anniversaries; and in addition to these valuable materials he will find several selected festival programs which will stimulate imaginative creation of similar undertakings.

In 1952 the society celebrates its thirtieth anniversary. At that time it is planned to encourage nationwide celebration of the "American contribution to contemporary hymnody." In this there could be no finer effort than that of preparing a hymn festival. The very growth and spread of the festival movement in America is due to efforts of the Hymn Society of America in its three decades.

Hymn festivals no longer need be limited to churches. Increasingly music clubs, chapters of the American Guild of Organists and councils of churches are emphasizing the value and importance of the hymn festival within the capabilities of the group. This writer recently participated in a festival sponsored by the Baltimore Chapter of the Guild in which choirs from *every major* denomination in the city participated in the commemoration of the Genevan Psalter anniversary.

We strongly urge every far-seeing church musician in America to procure a copy of Paper XVI, "The Hymn Festival Movement in America." Members of the Hymn Society will automatically receive free copies and non-members are invited to write directly to the society office, 297 Fourth Avenue, New York 10, for a copy. It sells for 35 cents and an additional 5 cents should be enclosed to cover mailing expense. Stamps may be sent.

Plan now to have a hymn festival Sunday, May 18, 1952, in your church as part of the nationwide celebration of the thirtieth anniversary of the society. A leaflet containing twentieth century American hymns, many by members of the society, will be available early in January and is suitable for congregational use.

GEORGE LITCH KNIGHT.

—

It was indeed a privilege to have Dr. Bliss Wiant as our guest in New York Oct. 15. He brought recent recordings of Chinese folksongs, political choruses and singing by the Christian "Chanters" of Yenching University. He also showed instruments from his famous collection. There was a replica of a primitive reed instrument of over 2,000 years ago, an "arrow" flute and many curiously molded gourds.

As for Christian music, the Chanters—a mixed student group with its own leader, but well-trained by the Wiants—gave programs of both Western and Oriental tunes. There has been a constant interchange of melodies and now the Chinese airs have literally come into their own. Dr. Wiant added that group and choral singing were introduced by the missionaries, but now a widespread program of training for choral leadership has been established by the new authorities.

The evening ended with a stirring message from the Rev. Merritt Queen, who with Mrs. Queen was present Sept. 1 at the opening of the new hall at the Lambeth Mission in London. Thirty years ago its founder, the Rev. Thomas Tiplady, had started "The Ideal," with its Sunday evening cinema church.

REGINALD L. MCALL.

American Organist Enjoys Big Summer of Music in Europe

[Mr. Murphree is organist of the University of Florida at Gainesville, a position which he has held since 1925. He is a well-known recitalist and in the time that he has been at the University of Florida he has played more than 600 programs.]

—

By CLAUDE L. MURPHREE

While my purpose in taking a vacation in Europe this summer was not to hear organs and organists primarily, I was fortunate nevertheless in hearing some outstanding instruments and players.

My sister and I sailed June 28 on the Ile de France, going by way of Havre and Paris to Amsterdam, for eight days at the Festival of Holland. Here we enjoyed such operas as Gluck's "Orfeo," Verdi's "Masked Ball" and Janacek's "Jenufa," as well as a Mahler program at the Concertgebouw with Klemperer conducting, programs of French music at Scheviningen, the seaside resort, and some chamber music programs.

At the "Groote Kerk te Naarden," twelve miles away, July 7, we heard a complete performance of the B minor Mass of Bach with Dr. Anthon van den Horst conducting. Kathleen Ferrier was the contralto soloist. A small two-manual of recent French make was used, the singers being in the rear of the cathedral, so that the cathedral organ itself was unavailable. At the Noorderkerk in Amsterdam I heard an interesting recital played by Wim Zwart, Jr., son of the dean of Dutch organists, Jan Zwart. Although it was only a two-manual, tracker action, the tone was clear and bright. Later in the week a Dutch organ fan, Cor Pegnam, took me to some of the old organs in Amsterdam. The one at the New Church is especially cumbersome to play!

In Stratford-on-Avon we heard a service at the Shakespeare Church as well as a superb performance of Shakespeare's "Henry IV," part 2. In London recitals were being played at St. Paul's Cathedral as part of the Festival of Britain. Dr. John Dykes Bower, regular organist of the cathedral, played July 19. I timed the period of resonance at eight seconds there.

There was also a fine Sunday morning service at Westminster Abbey, two concerts at the Royal Festival Hall and much playgoing to occupy our time in London. July 21 I attended the distribution of diplomas by Sir Ernest Bullock, president of the Royal College of Organists, at the college's headquarters, adjacent to Royal Albert Hall. Dr. I. C. B. Keys of the University of Belfast played pieces taken from those chosen for the 1952 examinations: Alla Breve in D, Bach; Chorale Prelude, "Mein Jesu, der du mich," Brahms; Prelude on a Gibbons Theme, Stanford; Chorale Fantasia, Parry; "Holsworthy Church Bells," Wesley, and Prelude and Fugue in G, Bach.

A reunion with Marcel Dupré and his enlarging family (three grandchildren now!) was a very pleasant feature in Paris. Mr. Dupré improvised for us on the four-manual organ in his studio at Meudon. A talented student of his played the service at St. Sulpice July 29, Mr. Dupré having gone to Perpignan to play at the Casals festival. It was in Paris that we joined the Temple University Music Tour and sat in the organ loft at Notre Dame to hear Saint-Martin play the Toccata and Fugue in D minor. What a gorgeous sound of French reeds and mixtures!

We accomplished much sightseeing with the Temple Tour, both in Paris and elsewhere. For thirty days we had memorable experiences, including "Idomeneo," "The Magic Flute" and Othello, in Salzburg, plus programs at the Mozarteum. The play "Jedermann," given in the cathedral square at Salzburg with organ and choir music in the background, was thrilling.

In Bayreuth I felt the dream of a lifetime was coming true with the opportunity to hear excellent performances of "Die Meistersinger," "Parsifal" and the first three sections of the "Ring" in the very theater that Wagner himself designed. The musical part was superb. I have some reservations about some of the staging. In "Parsifal" much of the time the stage was so dark that one could hardly see the singers. A Sunday morning found me at the Lutheran Church, where there was an organ recital on a two-manual of twenty-seven ranks.

We had shorter visits in Milan, Venice, Florence and Rome, but musical events at that time of the year seemed scarce. An opera in Milan and a symphony concert in Rome (St. Cecilia Academy) were about all. Of course, the art treasures of those cities, especially the Vatican Museum, would take volumes to describe.

But in Edinburgh Aug. 25 to Sept. 2 there was a rich feast. Concerts by the New York Philharmonic, the Glyndebourne Opera ("Don Giovanni" and "Forza del Destino"), the Sadler's Wells Ballet, chamber music and the military tattoo with all the bands and bagpipes kept us very busy. There were also services at St. Giles and at St. Mary's, and a demonstration of the "McClure Organ," the "meantone" or "sweet tuning" organ designed by the late Dr. A. R. McClure, which the Edinburgh Society of Organists presented at St. John's Church Hall Aug. 29. Dom Laurence Bevenot, O. S. B., played works by Sweelinck, de Maleingreau, Cabezon, Farnaby and Decker, and the instrument was used also to accompany a soprano and choir. This instrument is supposed to combine the old style meantone system of tuning with the full range of keys made available by equal temperament and has nineteen notes per octave, but a normal keyboard, with the seven additional notes giving a choice of accidentals, controlled by a simple stop mechanism. It has one manual and pedals, the latter merely coupled to the bass of the manual.

Another "dream of a lifetime" come true was our attendance at the Three Choirs Festival, held at the great cathedral in Worcester. Three days there, with three performances each time, gave a wonderful glimpse of contemporary British music. There were about 300 singers and the London Symphony Orchestra, all in the rear of the cathedral, with a Compton electronic organ joining the orchestra. Organists were Meredith Davies, Dr. Herbert Sumsion and Edgar Day, with David Willcocks as festival conductor.

Practically oozing music from the ears, we returned to New York Sept. 13, once more on the Ile de France.

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ORGAN IN MOST HOLY TRINITY CATHEDRAL, BERMUDA

Bermuda Cathedral Organ in Hamilton Undergoes Changes

By RALPH REXROTH

As one enters the picturesque harbor of Hamilton, Bermuda, his eyes soon catch sight of the tower of the Cathedral Church of the Most Holy Trinity, (Church of England), visible above the roofs of the stores and places of business on Front Street. Such was the experience of the writer on a recent trip there.

Walking through the portals of this structure of dignity and Gothic design, tones from the organ were heard and on advancing to the chancel it was evident that repairs were being made. In talking with F. Gaydon, who was working with R. A. Kitchener, another representative of J. W. Walker & Sons, Ltd., the following information was obtained:

The instrument was originally built by Messrs. Bishop, London, England, in 1914, with pneumatic action, console attached, and placed on a specially built gallery in the north transept of the cathedral. In 1936 Casavant Freres electrified the action and installed a new detached console, which was placed on the south side of the chancel at the east end of the choir stalls.

Due to wear and tear, but principally termite damage, the cathedral chapter was compelled to have repairs made this year, the work being entrusted to J. W. Walker & Sons, Ltd., of Ruislip, Middlesex, England. This restoration included, among other items, the entire releathering of eight wind reservoirs. All soundboards and chests were overhauled, all pallets being recovered with felt and sheepskin. The detached console was removed from the south chancel to a position behind the choir stalls in the north transept, being elevated on a new oak platform, three feet, two inches high. A new main cable from the console to the respective divisions was provided and two new sixteen-movement engines were installed for the expression pedals of the swell and solo divisions.

The swell cornopean and contra fagotto, along with pedal trombone, were sent to London for revoicing. A new clarion was provided in place of the old swell vox humana, thus providing a swell reed chorus. The old great trompette was discarded, a new great tromba being installed. A new open diapason was provided for the choir organ, in place of an old choir viol. Therefore, in the unenclosed section of the instrument (choir and great organs), there is a diapason chorus.

The Bermudians possess a cathedral of beauty in the City of Hamilton, and the organ is in keeping with this beauty.

The stop specification of the organ is as follows:

GREAT ORGAN.

Double Diapason, 16 ft.
Open Diapason 1, 8 ft.
Open Diapason 2, 8 ft.
Wald Flöte, 8 ft.
Principal, 4 ft.
Lieblich Flöte, 4 ft.
Fifteenth, 2 ft.
Mixture, 3 ranks.
Tromba, 8 ft.

SWELL ORGAN.

Lieblich Bourdon, 16 ft.
Open Diapason, 8 ft.
Viola da Gamba, 8 ft.
Rohr Flöte, 8 ft.
Voix Celeste, 8 ft.
Geigen Principal 4 ft.
Flautino, 2 ft.
Mixture, 3 ranks.
Contra Fagotto, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Clarion, 4 ft.
Tremulant.

CHOIR ORGAN.

Open Diapason, 8 ft.
Dulciana, 8 ft.
Clarabella, 8 ft.
Harmonic Flute, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Tremulant.

SOLO ORGAN.

Viol d' Orchestre, 8 ft.
Flauto Traverso, 4 ft.
Orchestral Oboe, 8 ft.
Tuba Mirabilis, 8 ft.

PEDAL ORGAN.

Contra Bourdon, 32 ft.
Open Diapason, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Lieblich Bourdon, 16 ft.
Octave, 8 ft.
Trombone, 16 ft.

WIND PRESSURES — Swell light, 3½ inches; swell heavy, 5 inches; great, 3½ inches; choir and solo, 3½ inches; tuba and trombone, 9 inches; other pedal stops, 4 inches.

After attending service in the cathedral I met the Right Rev. John A. Jagoe, Bishop of Bermuda; Canon A. L. Burrell and John R. Bridge, the cathedral organist. Mr. Bridge was admitted to the choir school of St. Peter's, Eaton Square, London, under the late Dr. G. F. Huntley, who was succeeded by the late Sir Stanley Marchant, formerly organist of St. Paul's Cathedral, London. Mr. Bridge also was pupil assistant to Dr. M. P. Conway, recently retired from Ely Cathedral, at St. Andrew's, Wells Street, London. His last appointment in England was as organist and choirmaster at Kew Parish Church, one of the few of the royal churches in London. He has been organist and choirmaster of the Bermuda Cathedral since 1935.

An opportunity was afforded the writer to play this interesting instrument and its tones were lovely. From the soft tones of the swell viola da gamba to the beautiful quality of the solo tuba mirabilis the music was pleasing to the ear.

After completing their work at the Bermuda Cathedral, the Walker representatives will proceed to Antigua, Barbados, St. Vincent, St. Lucia, St. Kitts and Trinidad. At the Roman Catholic Cathedral in Kingston, Jamaica, the Walker firm is under contract to rebuild the large three-manual organ.

Weekly recital broadcasts in Bermuda by radio station ZBM would indicate such programs are popular there, and the tones are carried somehow more clearly, due possibly to the fine instrument or to the small area involved.

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3. Foundational Pedal Resources are available at 32 ft., 16 ft., and 8 ft. pitches with individually adjustable strengths.

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5. 32 ft. Stops Not "Resultant"—The 32 ft. as well as all other pedal resources are produced as complex tones having a fundamental and long series of overtones.

6. Pedalboard: full 32 note radiating and concave—strict A.G.O. specifications.

7. Both Manuals "Straight"—All resources are obtained in a "straight" manner without resort to "unification" devices such as octave couplers, duplexing, etc.

8. Manual Tone Regulation—All registration changes are achieved legitimately by separately varying the tone quality of every key on the manual to exactly the same extent. No misleading "tone control stops" are employed.

9. Manual Pre-Set Combinations—Each manual is equipped with *nine* adjustable pre-set keys. In addition, there are *two* sets of manually adjustable controls for each keyboard, thus making *twenty-two* different manual registrations which are instantly available while playing.

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11. Reverberation Unit—Where natural reverberation is lacking (home living rooms, teaching studios, etc.), this unit is used to produce the full sonority of a reverberative church building. Thus, the organist is relieved from maintaining an absolute legato touch.

12. Vibrato a Pure Pitch Variation—It is important to understand that the Hammond Organ Vibrato is not a volume-shaking "tremulant." The effect produced is a pure variation in pitch similar to the violinist's vibrato.

13. Three Degrees of Vibrato—The Hammond Organ Vibrato is adjustable in degree to produce wide, medium, or narrow effects.

14. Vibrato Chorus: a special "celeste-like" effect in which the vibrato and non-vibrato effects are superimposed in equal amounts. This effect also is available in three degrees.

15. Selective Vibrato Feature—The vibrato and vibrato chorus effects may be selectively used on either manual or pedals by means of the great and swell vibrato "ON-OFF" stop tablets.

16. "Volume" Stop Tablet—This stop enables the organist to play softly using any registration without losing the full range of expression offered by the swell pedal.

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CLARENCE WARRINGTON

CLARENCE R. WARRINGTON, JR., is the newly appointed instructor in organ at Longwood College, Farmville, Va., where a four-manual Standaart has just been installed. Mr. Warrington received his bachelor of music and bachelor of science degrees from Ithaca College in 1950 and 1951. In Ithaca, N. Y., he was dean of the A.G.O. chapter for a year and organist of the First Unitarian Church and the Church of the Immaculate Conception for five years.

The new organ at Longwood College was opened with a recital Oct. 20 by Virgil Fox. The instrument is in an auditorium seating 1,400 and is placed in chambers on each side of a large stage. The console is in the orchestra pit on an electric riser so that it can be elevated for recitals. The specifications of this instrument were printed in the April, 1950, issue of THE DIAPASON.

LONDON ORGAN CLUB HEARS ROBERT LODINE IN RECITAL

Robert Lodine, young Chicago recitalist, played before the London Organ Club Aug. 25. Mr. Lodine was visiting England while he is studying with André Marchal in Paris. His London recital was played at St. Margaret's Church, Lee Terrace, where there is a large three-manual organ built by J. W. Walker & Sons, Ltd. Mr. Lodine's program was as follows: Toccata, Frescobaldi; Three Concerto Movements, Felton-Wall; Toccata, Adagio and Fugue in C, Bach; Variations on a Noel, Dupré; First Movement from Sonatina, Sowerby; Scherzo from Symphony 2, Vierne; Chorale Prelude, "Lo, How a Rose," Brahms; Finale in B flat, Franck.

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EFFIE A. COLLAMORE

EFFIE A. COLLAMORE completed twenty-five years as organist of the Wallace Memorial United Presbyterian Church in Washington, D. C., Sept. 30. She also organized and has directed the junior choir of the church for fifteen years. The minister, congregation and choir paid tribute to Miss Collamore at the morning service by providing flowers in her honor and presenting a gift of silver and a pin to her. The church bulletin carried this word of appreciation: "* * * Her ministry has been blessed to strengthen the testimony of the church. We praise God for her."

Miss Collamore, a native Washingtonian, attended the Peabody Conservatory of Music in Baltimore, and is a teacher of organ and piano. She has served as treasurer of the District of Columbia Chapter of the American Guild of Organists and at present is a member of the executive committee of that organization. She plays a pre-service recital once a month and on the anniversary Sunday her numbers included: Scherzo, Fifth Sonata, Guilmant; Evensong, Johnston; "Benedictus," Reger.

PARVIN TITUS WILL DIRECT NOTABLE WORKS IN SERIES

Parvin Titus, organist and choirmaster of Christ Church, Cincinnati, and professor of organ at the Cincinnati Conservatory of Music, has announced a series of seven special musical services to take place at Christ Church this season. These are as follows:

Nov. 4—Brahms' Requiem.

Nov. 25—Recital of devotional music for organ, harpsichord and strings, Louis Pogner and assisting soloists.

Dec. 23—Candlelight carol service.

Dec. 30—The Boar's Head and Yule Log festival.

Jan. 27—Mass for Four Voices, Byrd, and "Magnificat," Bach.

Feb. 24—Honegger's "King David."

March 30—Dvorak's "Stabat Mater."

Mr. Titus gave recitals of music by Bach Oct. 23 at the Church of St. Stephen the Martyr, Minneapolis, and Oct. 31 at the Cincinnati Conservatory. The program for the latter recital was as follows: Three Chorale Preludes on "Allein Gott in der Höh sei Ehr"; Toccata, Adagio and Fugue in C major; Prelude and Fugue in A; Sonata 1; Prelude and Fugue in C minor; Adagio, Concerto 2; Toccata in F. After the recital Mr. Titus gave a demonstration of the new Schlicker studio organ.

AN ORGAN, VIOLA and piano recital was presented by three faculty members of the Northwestern University School of Music Sunday afternoon, Oct. 21, in Lutkin Hall on the Evanston campus. The performers were Barrett Spach, chairman of the organ department; Harold Newton, instructor in viola and ensemble and violist in the Chicago Symphony Orchestra, and Pauline Manchester Lindsey, assistant professor of piano. Mr. Spach opened the program with the Franck Fantasie in A major. His other solos were the Pastorale by Milhaud and Hindemith's Sonata No. 2. He and Mr. Newton played the "Poem" for viola and organ by Leo Sowerby.

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

"A Mountain Spiritual," arranged for organ by Maurice C. Whitney; "A Solemn Prelude," by Bach, arranged for organ by E. Power Biggs; Two Chorales for organ, by Marcel Dupré; Toccata in D, by Paul Mueller-Zuerich; "Eucharistia," by Garth Edmundson; Adagio by Mozart, arranged by E. Power Biggs; published in the St. Cecilia Series of Organ Compositions by the H. W. Gray Company, New York.

New publications in this excellent series are here listed. All have definite musical values and interests. The "Mountain Spiritual" is based on a characteristic Kentucky folk-tune, which has been worked over by the composer into an attractive lyrical piece making much of the softer solo voices of the organ. The Biggs transcription is an organ version of one of Bach's most poignant melodies—the soprano aria best known in English translation as "Sighing and Weeping," from Cantata No. 21. This is a literal version for organ, resulting in a valuable organ piece for Lenten use or for a quiet spot on a recital program. A chorale for Christmas, "In dulci Jubilo," and a New Year's melody, "In Thee Is Joy," provide the thematic bases for the dual issue by Dupré. The treatments are simple, short and unpretentious, but the two pieces put out under one cover reveal much beauty and imagination on the part of the composer.

The Toccata by Mueller-Zuerich, marked as the composer's second essay in that form and in that key, is a brilliant example of the German style of that favorite form, that type built of contrasting fast sections marked by showy passage-work, with slow parts for relief. It is first-class concert fodder. The issue by Edmundson holds three preludes on communion subjects, the hymn-tunes "More Love to Thee," "Eudoxia" and "Heath." Each prelude is complete in itself and each makes a lovely meditation.

The final title is a telling arrangement of an attractive piece Mozart wrote for the glass harmonica, an instrument consisting of a set of rotating glasses, improved and perfected by Benjamin Franklin. In this well-made version for organ it is suggested that the registration be for light flutes and celesta. This novelty, which has been recorded by the arranger on Columbia Records, should be a godsend to concert players on the alert for a colorful tidbit possessing musical values and novel coloring. Here is an ideal encore or relief number.

• • •

Trio-Sonata No. 2, in F, by Dr. William Boyce; Trio-Sonata No. 2, in G, and Trio-Sonata No. 3, in E flat, both by Thomas Augustine Arne; Trio-Sonata No. 2 in C minor, by Bach; published in Edition Hinrichsen, Peters-Hinrichsen Edition, Ltd., London, England.

For the organist who can have the collaboration of string players these examples of eighteenth century ensemble music should prove treasure trove. The first three works listed have gained from the capable editorship of Herbert Murrill; the Bach work, originally set down as a one-player work for pedal clavier, and since that day usually played on the organ as a solo number, has been arranged effectively for string trio (violin, viola and violoncello). An organ part could easily be worked out from the original as published in Peters Edition.

As usual with this edition, the format is handsome and durable; it is pleasing to run across such prime examples of first-class music and an equally fine quality of printing and engraving.

• • •

"Suite Gothique", by L. Boellmann, edited and registrated by T. Tertius Noble; published by J. Fischer & Bro.

This work in four sections has become established as one of the prides of the French school of organ writing. Dr. Noble has edited it with appreciation of the differences inherent in French organ layout and ours. This edition is better adapted to the idiosyncracies of the American organ and organist.

• • •

Twelve Short Melodious Organ Studies for Left Hand and Pedals, by Barton Bachmann; published by J. Fischer & Bro.

A set of excellent studies for the development of independence between manual and pedals. The pieces are simple, as they should be, but effectively written to achieve the aims laid out. Teachers will welcome these pedagogical aids for their practical values and their attractive vesture.

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Programs of Organ Recitals of the Month

Caspar Koch, Pittsburgh, Pa.—At his recital Oct. 7 at the North Side Carnegie Hall Dr. Koch played the following: "Water Music" Suite, Handel; "Träumerei," Strauss; "Episode," Copland; "Evening Idyl," Bidwell; Toccata, Mailly. Dr. Koch was assisted by Joseph Bercsi, baritone; Joyce Womack, soprano, and Ruth Perry Topping, accompanist.

Irene Robertson, Los Angeles, Cal.—Dr. Robertson, assisted by a group of string players, was heard in a faculty recital Oct. 14 at the University of Southern California. The program: Toccata and Fugue in D minor, Bach; Sonata in F major and Sonata in D major, Corelli; Passacaglia and Fugue in C minor, Bach; Sonatas 1, 2, 4, 5, 6, 9, 13 and 15, for organ and strings, Mozart; Fantasy and Fugue on "B-A-C-H," Liszt.

Wilbur Held, F.A.G.O., Columbus, Ohio—Mr. Held will appear in Zanesville, Ohio, Nov. 18 under the sponsorship of the Thursday Music Club. The recital will take place at 4 p.m. in St. John's Lutheran Church. Mr. Held will be assisted by the Muskingum College chamber music group under the direction of John Kendall. The program, which is open to the public without charge, will be as follows: Concerto 2, Handel; Prelude and Fugue in E flat, Bach; Two Sonatas for organ and strings, Mozart; Fantasie in A, Franck; Concerto for organ and strings, Poulenc.

Jean Pasquet, Garden City, N. Y.—Mr. Pasquet gave a recital Oct. 14 on the four-manual organ assembled by him in his studio. The program was as follows: Gagliarda, Schmid-Guilmant; Prelude, Clerambault; Variations on "O Gott, du frommer Gott," Bach; Sonata in D flat, Rheinberger; "Suite Ancienne," Holloway; Verset on "Adoro Te," Boellmann; "Piece Heroique," Franck; "Autumn," Noble; Meditation on "Our Father, Who Art in Heaven," Pasquet. Mr. Pasquet was assisted by Marian Pasquet, pianist, who played with him the second movement of Grieg's Concerto in A minor.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—For his recital at Trinity Cathedral Oct. 7 Mr. Kraft chose the following numbers: Sonata in D minor, Guilmant; "Flocks May Graze in Tranquil Safety," Bach-Chambers; Toccata in G major, Bach-Koch; "Subdue Us by Thy Goodness," Bach-Kraft; "Cortege and Fanfare," Edmundson; Scherzo, Whitlock; "Tuba Theme," Candlyn; "Poeme Mystique," Purvis; Allegro Giocoso and Nocturne, Dethier; "Sunshine Toccata," Swinnen.

Russell Hancock Miles, Urbana, Ill.—Mr. Miles gave a recital on the auditorium organ at the University of Illinois Oct. 7. Included on the program were the following numbers: Sonata in D minor, Mendelssohn; Canon in B minor, Schumann; Pastorale, Franck; Prelude and Fugue in C major, "If Thou but Suffer God to Guide Thee" and Passacaglia and Fugue in C minor, Bach; "Dearest Jesus, We Are Here" and Prelude and Fugue in A minor, Bach.

George E. Ceiga, State College, Pa.—Mr. Ceiga's recital at Pennsylvania State College Oct. 14 was one of a series of Sunday afternoon vesper recitals. He included the following numbers on his program: Toccata, Adagio and Fugue in C major and "Sheep May Safely Graze," Bach; "Stella Matutina" from "Five Invocations," Dallier; First Sonata, Op. 65, Mendelssohn.

Myrtle Regier, South Hadley, Mass.—Miss Regier, who has joined the faculty of Mount Holyoke College, gave a recital there Oct. 28. She played these numbers: Prelude and Fugue in D major, Bach; "Soeur Monique," Couperin; Fantasie in F minor, Mozart; Canon in B minor, Schumann; Pastorale, Roger-Ducasse; Roulade, Bingham; Adagio, Symphony 1, Widor; Finale, Symphony 5, Vierne.

John R. Lively, M.S.M., Pittsburgh, Pa.—Mr. Lively gave the dedicatory recital on a two-manual Möller organ Sept. 16 at the Presbyterian Church, Brookville, Pa. His program: Two Settings of "We All Believe in One God," Bach; "The Cuckoo," d'Aquin; Chaconne and Elevation, Couperin; Concerto in C minor, Telemann; Prelude and Fugue in A minor, Bach; Two "Pastels" from "The Lake of Constance," Karg-Elert; Chorale in E major, Franck; "God's Eternal Designs," Messiaen; Scherzo, Litaize; "The Nativity," Langlais; "Comes Autumn Time," Sowerby.

L. David Miller, M.S.M., Fort Wayne Ind.—The Rev. Mr. Miller, minister of music of Trinity Lutheran Church, gave a dedicatory recital on the Möller organ of St. Timothy Lutheran Church, Hickory, N. C., Aug. 19. His program was as follows: Toccata in E minor, Pachelbel; Chorale Preludes, "Blessed Be Thou, Lord Jesus," Pachelbel; "If Thou but Suffer God to Guide Thee," Bach, and "The Old Year Now Hath Passed Away," Bach; Gavotte, Martini; Aria from "Cantate Domino Canticum Novum," Buxtehude-Nevins; Trumpet Voluntary, Purcell; Chorale in A minor, Franck; "Peace, Be Still," Shure; "Dawn," Jenkins; Medley of Hymns, arranged by the organist; "Psalm 18," Marcello.

Richard Montague, Oakland, Cal.—A Sunday evening recital was played Sept. 9 by Mr. Montague at the First Presbyterian Church. Included on the program were these numbers: Sonata 1, Hindemith; Prelude and Fugue in B minor, Bach; Ballade in D, Clokey; Andantino from "The Musical Clocks," Haydn; Chorale Preludes, "O Sacred Head" and "In dulci Jubilo," Bach. Mr. Montague was assisted by Lawrence Mason, tenor.

Mr. Montague was heard Sept. 3 in a recital from radio station KPFA. The program: Trumpet Tune and Voluntary, Purcell; Chorale Prelude, "Nun bitten wir" and "Gigue Fugue," Buxtehude; Passacaglia and Fugue, Bach.

Adam H. Hamme, S.M.M., York, Pa.—The women's league of Gettysburg College sponsored Mr. Hamme in a recital Sept. 11 at the First Lutheran Church, Altoona, Pa. His program: Toccata in F major and Chorale Preludes, "Praised Be Thou, Jesus Christ," "Christ Lay in the Bonds of Death," and "Rejoice, Christians," Bach; Concerto in F major, Handel; Andante Sostenuto, "Symphonie Gothique," Widor; "Carillon-Sortie," Mulet; "In dulci Jubilo," Dupré; "Deck Thyself with Joy and Gladness," Brahms; Toccata on "O Filii et Filiae," Farnam; "The Fountain," DeLamarter; "Lord, Jesus Christ, Be Present Now," Karg-Elert.

Mario Salvador, St. Louis, Mo.—A recital was played by Mr. Salvador No. 5 in Detroit, Mich. His program was as follows: Introduction and Fugue, "Ad Nos, ad Salutarem Undam," Liszt; Third movement, Eighth Symphony, Widor; Fantasie and Fugue in G minor Bach; "Water Nymphs," Vierne; Chorale in A minor, Franck; "Belgian Mother's Song," Benoit-Courboin; "Fugue a la Gigue," Bach; Festival Postlude on "Veni Creator Spiritus," Van Hulse; Prelude and Fugue in G minor, Dupré; "Ballet of the Unhatched Chicks," Moussorgsky; "The Little White Donkey," Ibert; "Tu Es Petrus," Mulet; Scherzo, Salvador; Toccata, Wood.

Allan Bacon, Stockton, Cal.—A faculty recital was played Oct. 2 by Mr. Bacon at the College of the Pacific. His program included: Prelude and Fugue in C minor, Bach; Chorale Preludes, "Christ Lay in the Bonds of Death," "In Thee Is Joy" and "Jesus, Joy of Man's Desiring," Bach; Fugue in E flat ("St. Anne's"), Bach; Symphony 2, Vierne; Prelude in D minor, Clerambault; Rigaudon, Lully; "Soeur Monique," Couperin; "Piece Heroique," Franck; "The Bells of St. Anne de Beaupre," Russell; "Elfes," Bonnet; "Pyramids," Stoughton; Toccata in B minor, Gigout.

Claude Means, F.A.G.O., F.T.C.L., Greenwich, Conn.—Recitals were played by Mr. Means Oct. 14 and 21 at the Cathedral of St. John the Divine, New York City. The Oct. 21 program was as follows: "Little" Fugue in G minor, Bach; Preludes on "Light Divine" and "Alleluia," Willan; Fantasie from Sonata in D flat, Rheinberger; "Psalm Verset 2," Howells; "A Tune for the Tuba," Thiman.

These selections were included in Mr. Means' program of Oct. 14: "Grand Jeu," du Mage; Larghetto, Twelfth "Concerto Grosso," Handel; Prelude, Fugue and Variation, Franck; Chorale Prelude on "Liebster Jesu" and Toccata on "In Babilone," Purvis.

Edgar A. Thorpe, Berkeley, Cal.—Mr. Thorpe, who plays at First Church of Christ, Scientist, where a large four-manual Aeolian-Skinner was installed recently, performed these numbers at services in October: Toccata and Fugue, Op. 59, No. 5 and 6, and Prelude and Fugue, Op. 85, No. 4, Reger; Three Chorales, Franck; "Con Grazia," Serenade, "In Wintertime," "From the Mountainside" and "Sunset Shadows," Andrews.

F. Carroll McKinstry, Great Neck, N. Y.—Another recital in Mr. McKinstry's series featuring the forerunners of Bach will be heard Nov. 4 at the Community Church. The program will be as follows: Chorale Prelude, "Vom Himmel hoch," Pachelbel; Prelude, Purcell; Chorale Prelude, "Ach Herr, mich armen Sünder," Kuhnau; "Plein Jeu," Marchand; Offertory on "Vive le Roi," Raison; "Recit de Tierce en Taille," de Grigny; Prelude, Clerambault; "Grand Jeu," Du Mage; Symphony 3, Widor.

Harry H. Huber, M.M., Salina, Kan.—Mr. Huber was guest recitalist for the dedication of a Möller organ and Maas chimes Sept. 23 at the First Methodist Church, Hoisington, Kan. The service of dedication was held in the afternoon. For the prelude Mr. Huber played Bach's "Cathedral" Prelude and Fugue and the postlude was Dubois' "Grand Chorus." Mr. Huber gave a recital in the evening. For his program he chose the following numbers: "Psalm 18," Marcello; Aria from Concerto 10, Handel; "Jesus, Joy of Man's Desiring" and Toccata, Bach; Chorale and "Prayer" from "Suite Gothique," Boellmann; Andantino in G minor, Franck; "Now Thank We All," Karg-Elert; Prelude on "What a Friend We Have in Jesus," Biggs; "O Love That Wilt Not Let Me Go," Thompson; "Exsultemus," Kinder; "Dreams," McAmis; "Dedication," Huber; "Paean" in D major, Dickson.

Lindsay Lafford, F.A.G.O., Geneva, N.Y.—Mr. Lafford gave the recitals at the City Hall, Portland, Maine, Aug. 21 and 22. For his Aug. 22 program Mr. Lafford chose the following selections: Concerto in B flat major, Handel; Trumpet Tune and Air, Purcell; Sonata in G major, Elgar; Symphony 5, Widor.

Mary Lee Read, New York City—Mrs. Read, who is organist and music director at Grand Central Terminal, gave a recital Sept. 2 at the First Baptist Church of Denver, Colo. She played these numbers: Largo, Scherzo and Trio from Sonata 2, Beethoven; Meditation, Whitmer; "Sundown," Felton; Berceuse, Frysinger; "Eventide," Duddy; "Song of Joy," Bowen; Rondo for Flute Stop, Rinck; "Fountain Reverie," Fletcher; "Now Thank We All Our God," Karg-Elert; Toccata in D minor, Bach.

T. William Street, Warrenton, Va.—Mr. Street gave a recital Oct. 14 at St. James' Episcopal Church. The program: Prelude, Sonata in C minor, Rheinberger; Trumpet Tune and Air, Purcell; Cantilena, Dubois; Prelude and Fugue in D minor, Bach; Meditation, Massenet; Chorale Prelude on "Bangor," Noble; "Liebestraum," Liszt; "An Evening Song," Wood; Variations on "Repentance," Street.

Richard Ellsasser, Los Angeles, Cal.—The Hammond Organ Club of St. Louis sponsored Mr. Ellsasser in a recital at the Union Methodist Church Sept. 11. The program: Fantasie and Fugue in G minor, Bach; Flute Solo, Arne; Rondo in G, Bull; Fantasie, Boellmann; "Soul of the Lake," Karg-Elert; Concert Study in D minor, Ellsasser; Improvisation on a submitted theme.

Thomas Curtis, Elyria, Ohio—The choir of the First Congregational Church sponsored Mr. Curtis in a recital Oct. 14. His selections were these: Processional, Shaw; Trio from "'Tis My Pleasure," Sinfonia from "I Stand with One Foot in the Grave" and March from "Dramma per Musica," Bach-Grace; Prelude and Fugue on "B-A-C-H," Liszt; "Harlequin's Serenade," Crandell; "Devotion," Andrews; "Pageant," Sowerby. Mr. Curtis was assisted by Ione Buelow, contralto.

Louis Huybrechts, Petoskey, Mich.—Mr. Huybrechts gave a recital Sept. 13 at St. Francis Xavier Church, where he is organist and choirmaster. His program was as follows: Trumpet Tune and Air, Purcell; Fantasie and Fugue in G minor, Bach; "Grande Piece Symphonique," Franck; Introduction and Passacaglia, Huybrechts. The church choir assisted.

A recital by Mr. Huybrechts July 19 included the following: Toccata and Pastorale, Pachelbel; Passacaglia, Bach; "Meinen Jesum lass ich nicht," Walther; Prelude, Fugue and Variation, Franck; Prelude and Fugue, Huybrechts; Variations on "Our Lord Has a Little Garden," Peeters; First Movement from Symphony 5, Widor.

Mrs. Ethelinda Rose, West Orange, N. J.—A recital was played by Mrs. Rose Oct. 14 at the Patterson Memorial Church. The following numbers were included on the program: Prelude in A minor, Bach; "Water Music" Suite, Handel; "Clair de Lune," Karg-Elert; Prelude on "Avon," Edmundson; Intermezzo, Callaerts; "Ave Maria," Schubert; "The Squirrel," Weaver; "Evening Bells and Cradle Song," Macfarlane; Festival Toccata, Fletcher. Mrs. Rose was assisted by Walter J. Rose, Jr., tenor.

David B. Schaub, Oakland, Cal.—Mr. Schaub gave a vesper recital Sept. 30 at the First Congregational Church. His program: "Christ Lay in Bonds of Death," Scheidt; Chorale and Variations, "Out of the Deep," Böhm; Toccata, Muffat; "Blessed Jesus" and "Deck Thyself, O My Soul," Brahms; "Pageant of Autumn," Sowerby; Roulade, Bingham; Toccata in D minor, Bach.

Gordon Young, Tulsa, Okla.—The dedicatory recital on a two-manual Austin organ at the First Christian Church, Bartlesville, Okla., was played by Mr. Young Sept. 20. He included these numbers: Toccata and Fugue in D minor, Air from Suite in D and Fugue in D minor, Bach; Scherzetto and "Carillon de Westminster," Vierne; "Poeme Mystique," Purvis; "The Cuckoo," Weaver; "Dreams," McAmis; Toccata from Symphony 5, Widor.

Eugene M. Nye, Seattle, Wash.—The choir guild of Trinity Episcopal Church sponsored Mr. Nye in a recital Oct. 21. His program: "The Heavens Declare the Glory of God," Marcello; "Slumber On, O Weary Spirit," "Rejoice Now, Christian Souls" and Concerto in A minor, Bach; "Benedictus," Couperin; Prelude, Fugue and Chaconne, Buxtehude; "The Musical Clocks," Haydn; Sarabande, Bingham; "The Modal Trumpet," Karem; Pastorale, Rowley; Chorale in A minor, Franck; "Elegy," Thalben-Ball; "Communion," Purvis; Introduction and Toccata, Walond.

Russell Hayton, A.A.G.O., M.S.M., Upper Montclair, N. J.—The Metropolitan New Jersey Chapter of the A.G.O. sponsored Mr. Hayton in a recital at the First Presbyterian Church, East Orange, Sept. 17. He played these selections: Fantasie and Fugue in C minor, "Schmücke dich, O liebe Seele" and Vivace from Sonata 6, Bach; Flute Solo, Arne; Fantasy in F minor, Mozart; Prelude, Fugue and Variation, Franck; "Starlight," Karg-Elert; "Carillon," Sowerby; "Chant de Peine" and "Chant de Joie," Langlais.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital at the Spreckels Organ Pavilion Sept. 17 Mr. Brown chose the following: "The Heavens Are Declaring," and "Turkish March," Beethoven; Andante Sostenuto from "Symphonie Gothique," Widor; Minuet in A major, Boccherini; Variations on an American Air, Flagler; "In a Chinese Temple Garden," Ketelbey; Novelette in F major, Schumann; "Liebeslied," Cadman; Toccata in D major, Becker.

Shirley Hill, Los Angeles, Cal.—Miss Hill, artist-pupil of Bruce Prince-Joseph, was presented in a recital at the First Unitarian Church of Los Angeles Oct. 5. Her program, committed to memory, included the following: Prelude and Fugue in G major, Bach; Fantasia in F minor, Mozart; "Es ist ein' Ros entsprungen," Brahms; Sketch in C major, Schumann; "Schmücke dich, O Liebe Seele," Brahms; Chorale in A minor, Franck; "The Squirrel," Weaver; "Benedictus," Reger; Toccata for Grand Organ, Van Hulse.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix's recital Oct. 9 at St. Paul's Episcopal Church, Winston-Salem, was under the auspices of the local A.G.O. chapter. Her program included the following numbers: Andante, Concerto in G major, Handel; "The Musical Clocks," Haydn; Fantasie in F major and Chorale Preludes, "I Call to Thee," and "Hark, a Voice Saith All Are Mortal," Bach; "Lebhaft" from Sonata 2, Hindemith; Chorale Improvisations, "Now Thank We All," "O God, Thou Faithful God" and "Praise to the Lord," Karg-Elert; "Piece Heroique," Franck.

Max Kruwel, Kansas City, Mo.—Four programs were played by Mr. Kruwel in the course of the Southwest Missouri Annual Conference of the Methodist Church Oct. 6 to 10 at the Grand Avenue Temple. These numbers were played by him before the communion service held on the opening evening of the conference: "Gethsemane," Malling; Adagio, Mendelssohn; "Contemplation," Saint-Saens; "Evensong," Johnston; "Let There Be Light," Dubois; Variations on "Gordon," Kruwel.

Boies E. Whitcomb, M.S.M., A.A.G.O., Honolulu, Hawaii—In a recital Oct. 2 at the Central Union Church Mr. Whitcomb played the following: Prelude and Fugue in B minor, Bach; Sonata 3, Hindemith; Scherzo, Symphony 2, Vierne; "Comes Autumn Time," Sowerby. Mr. Whitcomb was assisted by Marion Kappeler, contralto, who sang Brahms' "Four Serious Songs."

Sigmund Kvamme, Washington, Pa.—For his recital at the Second Presbyterian Church Nov. 25 Mr. Kvamme will play the following selections: Fantasie and Fugue in C minor, Bach; "Jesus, Joy of Man's Desiring" and "O Sacred Head," Bach-Grace; Concerto 2, in A minor, Bach; Sonata in F minor, Mendelssohn; Prelude, Fugue and Variation, Franck; Last Movement, Sonata in F minor, Sandvold.

R. Kenneth Holt, Berkeley, Cal.—A recital was played Oct. 7 by Mr. Holt at the First Congregational Church. The program: Prelude and Fugue in E minor ("Cathedral"), Bach; Chorale Preludes, "My Heart Ever Faithful," "Why Are You so Sorrowful" and "How Brightly Shines the Morning Star," Pachelbel; "Noel Suisse," d'Aquin; "Eclogue," Wagenaar; "Swedish Wedding March," Sodermann; Serenade, Schubert; Chorale Prelude, "A Mighty Fortress Is Our God," Peeters; Adagio, Symphony 4, Widor; Chorale in A minor, Franck.

Myron D. Casner, M.A., A.R.C.O., F.A.G.O., Sturgis, Mich.—The Southwest Michigan Chapter of the A.G.O. sponsored Mr. Casner in a recital Oct. 1 at Trinity Episcopal Church, Marshall, Mich. His program was as follows: Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; Allegro from Concerto in A minor, Vivaldi-Bach; Largo, Allegro, Air and Two Variations, Festing; Partita, "Jesu, meine Freude," Walther; Sarabande, Vaughan Williams; Three Movements from "Art of the Fugue," Bach; Two Chorale Preludes, Peeters; "Coventry Carol," Milford; Chorale Preludes, "Allein Gott in der Höh' sei Ehr'" and "Aus tiefer Noth," Bach; Introduction and Allegro, Stanley.

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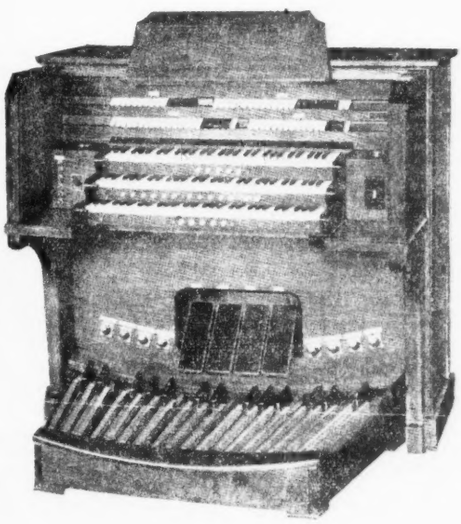

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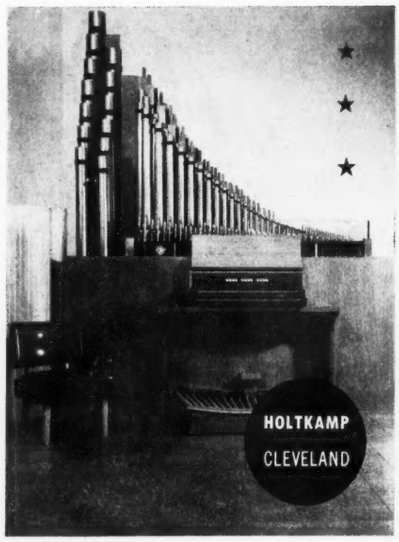

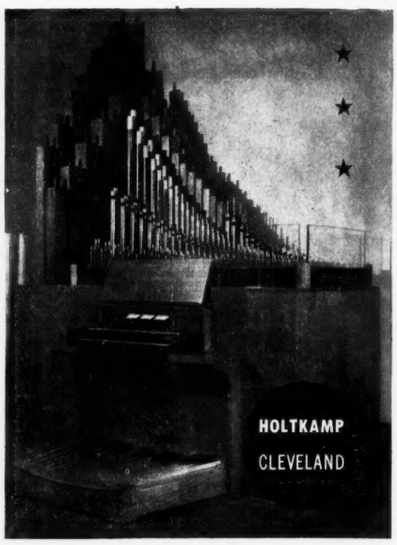

LARGE FORT WORTH CHURCH PUBLISHES CHOIR YEARBOOK

The First Methodist Church of Fort Worth, Tex., has issued an attractive yearbook showing the activities of the church's choirs under the direction of Robert R. Clarke, M.S.M., minister of music. Besides listing the personnel of the various groups the booklet gives the season's repertory. It is pointed out that choral music in the church was sung by more people last year than ever before. There were 330 in two children's choirs, three youth choirs, a men's chorus and an adult choir.

Two oratorios were sung—"The Messiah" and Dubois' "Seven Last Words." The chancel choir presented a cantata service in November which included Bach's No. 118 and No. 152, Gounod's "Gallia" and Dvorak's setting of Psalm 149.

In May, 1952, the church's fourth annual three-day music festival will take place. The featured work will be Bach's "St. Matthew Passion." Plans are being made for the sixth annual conference on Protestant church music, sponsored by the church, which will be held June 9 to 13, 1952.

MRS. CHARLES F. RICHTER, mother of Miss Sophie M. P. Richter, Chicago organist and registrar of the Illinois Chapter of the A.G.O., died Sept. 8. Funeral services were held Sept. 12 at Memorial Park Cemetery in Evanston. Mrs. Richter is survived also by another daughter, Frieda A. Richter.

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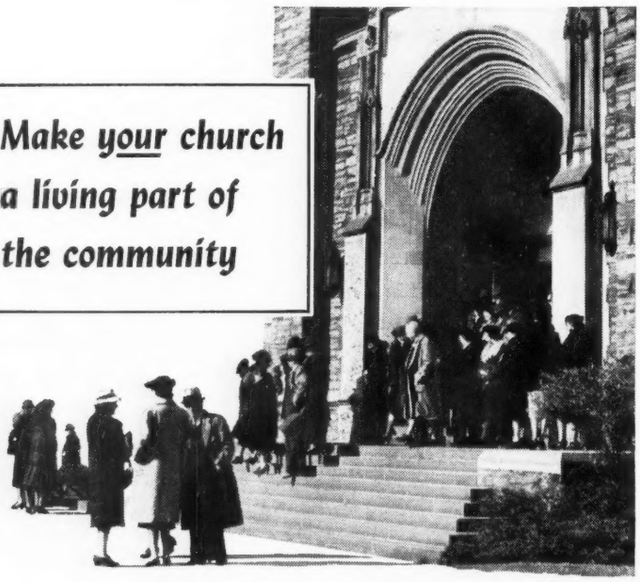

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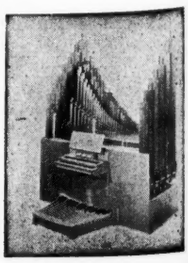

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LURA FULLERTON PUTNAM

THE NEW DEAN of the St. Petersburg, Fla., Chapter of the A.G.O. is Lura Fullerton Putnam (Mrs. Donald E. Putnam). Mrs. Putnam is in her twenty-fifth year as organist of the Universalist-Unitarian Church of St. Petersburg. She holds an artist diploma from the University of Michigan School of Music.

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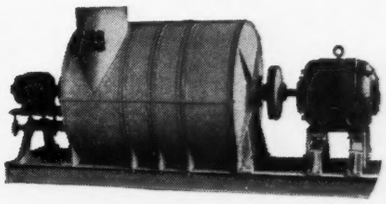

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WILLIAM MACGOWAN

WILLIAM MACGOWAN has been appointed organist and choirmaster of the Village Congregational Church in Whitinsville, Mass., where the Aeolian-Skinner Company recently installed a large three-manual organ.

Mr. MacGowan was born in Jacksonville, Fla., and obtained his master's degree from the University of Michigan in 1950. He studied with Palmer Christian, Robert Baker, Robert Noehren, Charles Peaker and Frederick Mariott. During the summer of 1949 he substituted for Dr. Robert Baker at the First Presbyterian Church in Brooklyn. From 1950 to 1951 he was organist at St. Philip's Episcopal Church in Durham, N. C. In the summer of 1951 he was in Europe examining and playing over forty instruments in all major European countries. Mr. MacGowan's opening recital on the new organ was played Sunday evening, Oct. 7. The program was as follows: Trumpet Tune, Purcell; Aria, Handel; Chorale Preludes, "Salvation Now Is Come to Earth" and "We All Believe in God, the Father," Bach; Triple Fugue in E flat, Bach; "The Hen," Rameau; Chorale No. 1 in E major, Franck; Chorale Prelude on "Rockingham," T. Tertius Noble; Chorale Variations on "Veni Creator," Duruflé.

MARION ELIZABETH ASHTON OF SAN FRANCISCO IS DEAD

Marion Elizabeth Ashton, who before her marriage was Betty Gould, died in San Francisco Aug. 18 after a long illness. For a time she was organist and choir director at St. Thomas Aquinas Cathedral and also organist at St. Stephen's University Chapel, both in Reno, Nev. She was a missionary for a few years among the Washoe and Piute Indian tribes of Nevada.

Mrs. Ashton was a graduate of the College of Music of Cincinnati, Ohio, winner of the Springer medal with great distinction in 1915 and a postgraduate with distinction the following year. She was a member of the Church of St. Mary the Virgin in New York City and the San Francisco Musical Club and a charter member of the Reno Repertoire Club. Many friends will remember her in her concert and ballet work in Cincinnati and New York City.

Burial was in Spring Grove cemetery, Cincinnati. She is survived by her husband, Joseph H. Ashton.

RONALD K. ARNATT RECEIVES AWARD FOR SONGS HE WROTE

Ronald K. Arnatt, organist and choirmaster of the Church of the Ascension and St. Agnes, Washington, and organist of the Synagogue Adas Israel Congregation, is the winner of the Virginia R. Collier award. The competition was among the membership of the District of Columbia Chapter of the National Association for American Composers and Conductors. A cash prize and assurance of public performance went to the member who, in the opinion of the judges, submitted the best composition. Mr. Arnatt's work is a set of five songs to poems by Shelley, for tenor, string quartet and piano. Two other contestants received honorable mention.

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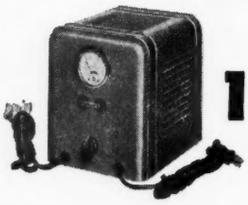

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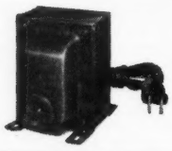

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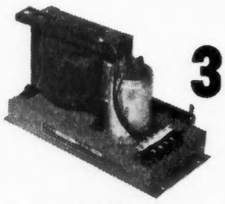

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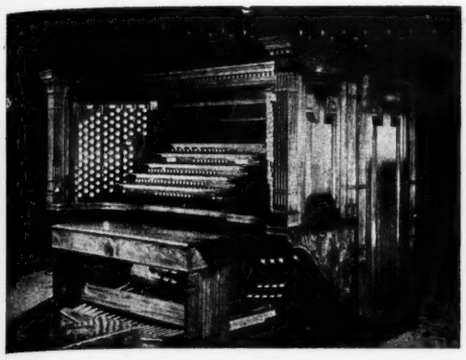

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NEW CHURCH IN DOTHAN, ALA., HAS REUTER THREE-MANUAL

Dedication of the Reuter organ in the new First Methodist Church of Dothan, Ala., took place in August. Mrs. Addie Anderson Wilson, organist and composer, is the organist of the church, one of the oldest parishes in the South. Mrs. Wilson was elected Dothan's "woman of the year" in 1949. The organ is a part of a large building program. F. E. Norwood, Pensacola, Fla., Reuter representative, conducted negotiations for the sale of the organ.

The instrument contains twenty-four ranks of pipes, plus chimes. The echo division of the former instrument was retained and has been made playable from the choir manual of the new organ.

The following is the stop specification:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Tremulant.

SWELL ORGAN.

Rohr Bourdon, 16 ft., 73 notes.
Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 85 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 notes.
Rohr Nasat, 2⅔ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

Flute, 8 ft., 85 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Gambette, 4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes.
Tremulant.

PEDAL ORGAN.

Principal Bass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Lieblich Flute, 4 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Tromba, 8 ft., 32 notes.

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Michigan "U" Course Reorganized to Make All-Around Organist

Robert Noehren, head of the organ department at the University of Michigan, announces a reorganization of the curriculum for students who wish to earn a bachelor of arts degree with a major in organ. Mr. Noehren describes the curriculum as follows:

Our chief purpose is to train the student for good church musicianship and to give him the practical means for using it. * * * In our time there has developed a cleavage between organ playing and choral singing in the church. In effect we have tended to develop either organists, whose main interest has been to use the organ as a recital instrument (often forgetting its relation to religion), or choral musicians, whose chief interest has centered about choral singing in worship. Very often this latter group has treated the organ with indifference, or merely as a background for the choral parts of the service. As such the organ has suffered for want of better musicianship and more convincing performance in the church. It is our hope now that we may be able to train students who will more carefully balance the choral and instrumental demands of church music. Our reorganized curriculum sets out to train the student to become a good musician, to give him thorough training in choral singing and conducting, to emphasize the importance of organ music and its relation to church worship, and to present the student with a good liturgical background. With this as our aim the student also receives at least twenty-six hours of non-music studies, which, it is hoped, will bring the value of his technical training into good perspective with everyday life. * * *

We shall continue a strong emphasis on four years of study of the organ and serious organ music, including a performance of a memorized recital during the last year. It is necessary also to consider that the student, if he is to become a good choral director, must have an understanding of the voice and be well trained in choral technique and conducting. He is required to study voice for one year and to participate at least one year in the university choir. He is then given one year of elementary conducting and another year of advanced conducting. In addition to these studies the student is given thorough theoretical training and two one-year courses in music history.

Two very important courses complete the student's studies in church music. The first is a one-year course in the history of church music and the second is a course designed to train the student in the technique of service playing and its application to the various liturgies. Of special interest is a new course, required of all first-year students, which attempts to give the student a background in the history of the modern organ and studies in the technique of organ building. By the end of this course the student is expected to understand the construction of the organ to the extent that he will be able to draw a cross-section of a wind-chest from memory, describe how the action works, lay out pipe scales for a pipe maker, describe various types of voicing techniques (historical and modern), draw up a disposition in the style of Schnitger, Silbermann, Clicquot or Cavaille-Coll, describe the composition of the mixtures of these builders and discuss the relative location of the various divisions of an organ from both an historical and modern point of view.

DEDICATE CARILLON OF 25 BELLS IN A BOSTON STORE

Religious leaders from many denominations and civic officials of Boston and vicinity joined hands in the dedication of the twenty-five-bell carillon made in Holland and installed Sept. 24 at Whittemore Associates, Boston. The event marked the opening of the first carillon ever installed in a retail store in this country. The dedication was preceded by a luncheon attended by over 250 in honor of Dr. Kamiel Lefevere, carillonneur of the Riverside Church, New York City. Dr. Lefevere gave a brief talk on the history of the carillon in this country.

The bells, cast in solid bronze and weighing over 5,000 pounds, were hoisted into place individually on a special steel framework placed across the face of the Whittemore Associates building. They will play hymns four times daily—at 9 a.m., noon, 1 p.m. and 5 p.m. The bells are struck through an ingenious electrical system. They are played on an ivory keyboard simple enough for any organist or pianist to operate without special training.

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Letters to the Editor

For an American Museum of Organs.

Brooklyn, N. Y., Sept. 10, 1951.—To the editor:

The organ is man's greatest musical instrument. Replete with collective artistry, rich in a historical background of seven centuries of development and use, the organ has never been sufficiently recognized as a cultural influence in music, architecture, science, craft and handiwork. Organs have been built to fill a variety of needs. They vary greatly from builder to builder, country to country and century to century.

Yet nowhere is there a place where a representative collection of organs can be heard and seen; where the many styles of music can be played on the instrument best suited. In no one place can the history and development of the instrument be studied or the artistry, magnitude and complexity of the organ demonstrated as an educational and cultural activity.

Taking these facts into consideration and realizing the possibilities implied by them, there seems ample justification for the founding of a museum of organs, a non-profit institution for cultural and educational purposes. The nature of such an institution indicates that it would have to be built and maintained out of funds provided by a donor or donors.

Following is an outline showing some of the possible departments and functions of such an institution:

Hall of Organs—A recital hall, housing a number of instruments selected for their distinctive merits, which would include: A modern concert instrument by a contemporary American builder; a notable instrument built by an American nineteenth-century builder; an American theater type instrument; an instrument built in Europe and imported into America in the eighteenth century, with a background of historical significance; three European types (English, French and Dutch or German) built in the eighteenth century or early nineteenth century (the age of the great composers); a sixteenth or seventeenth-century organ built by monastery artisans (if one can be found); a medieval type instrument, if one is in existence. These instruments should be installed with their original casework, if architecturally feasible, and made playable on their original consoles and also on a pair of master consoles.

Gallery of Pipes—This gallery to contain sets of every known type of pipes of all ages. Consisting of hundreds of sets, these pipes should be in full display, arranged in families as well as in architectural harmony. A portion of these sets should be placed on chests with a console for demonstration of their tonal qualities. Also an exhibit of the art of pipe making, showing stages in the construction of various types of pipes.

A Library—Of literature, architectural and mechanical design, illustrations and photographs, records and statistics of all organs past and present, from all countries. Biographical and historical data of builders, composers and organists; a collection of organ music and manuscripts.

Exhibit of Organ Technology—Displays of mechanical and electrical components of organs; chests, consoles, power plants and controls. Evolution of organ building from the hydraulis and the first keyed instruments to all-electric control. Application of electronics for the synthetic production of tone. Exhibits of the latest developments in organ technology. Displays by organ builders.

Laboratory—A sonic laboratory for demonstration of the properties of sound.

Shop—A manual training department for boys, to be operated in conjunction with public schools, in which they would learn the applications of the crafts and construct their own portable models.

Functions of the Museum—Recitals, public and by subscription, by proponents of all types of organ music. Demonstrations of the working of organs and the production of tone. Lectures for the public about the organ, its architecture and its music. Master classes for musicians and students. Meeting-places for organizations interested in the organ and its music.

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POSITIONS AVAILABLE—WE HAVE SEVeral openings for first-rate pipe organ mechanics and are especially interested in supervisory abilities. Write, stating your qualifications and salary expected. Our pay schedules are high in the industry and pay will be based entirely on performance. Write Neill-Johnson Co., Inc., 209 Cooper Avenue, Upper Montclair, N. J.

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